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THE SOURCES  
OF  
*Richard Cumberland's Comedy*  
THE CHOLERIC MAN

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THESIS

PRESENTED

TO THE FACULTY OF PHILOSOPHY OF THE UNIVERSITY OF BERNE

BY

ETHEL HECK, NÉE GRAY  
OF DONAUESCHINGEN

FOR THE DEGREE OF DOCTOR OF PHILOSOPHY



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This thesis was accepted by the faculty of philosophy of the University of Berne on the recommendation of Professor *Ed. Müller-Hess*.

*Berne*, March 1<sup>st</sup> 1912.

(Signed:) Professor *K. Marti*  
Dean of the Faculty.



# THE SOURCES

OF

*Richard Cumberland's Comedy*

## THE CHOLERIC MAN



IN the fore-word attached to the printed edition of Richard Cumberland's play of "*The Choleric Man*", which is entitled "Dedication" and is addressed to "Detraction" we find following statements and remonstrances: "How ridiculous should I have made myself, if ..... I had presented this ..... piece to one whose genius might have merited the original from whence it pretends to be derived; not "*the Squire of Alsatia*" I mean, but the "*Adelphi*" of Terence. With respect to the above-mentioned "*Squire*", which I understand, is the offspring of Mr. Shadwell; if I have ignorantly robbed him of any part of his patrimony, I hope it will not be imputed to me; for I do seriously declare, that to my knowledge I never saw him, or ever had any commerce or acquaintance with him—or knew, till you informed me, that he had so respectable a father: It is to you, therefore, ingenious sir, I am indebted for the discovery that I have lost sight of an original which I pretended to have copied; and copied one which I really never saw, "and farther on in the same Dedication" — "Cast your eye over those passages of Diphilus — do you see no resemblance to the "*Squire of Alsatia*"? It was as well known to Diphilus as it is to me."

Cumberland, unfortunately, leaves us in complete obscurity as to the origin of these remarks on "*The Choleric Man*"; that they

are the effusions of an unfriendly, anonymous critic is presumable, as the author of the play attributes them to his nameless friend and patron, "Detraction," but no information is forthcoming as to the species of publication in which these remarks were printed. There is some probability that they were made in the (also) anonymous criticism of Cumberland's plays: "some learned animadversions of yours, entitled an "*Essay on the Theatre*", in which you profess to draw a comparison between Laughing and Sentimental Comedy; and in which you are pleased evidently to point some observations at my comedy of "*The fashionable Lover*": and in which the unknown critic "insinuates . . . . . that Terence appears to have made the nearest approaches to sentimental or pathetic Comedy and yet that he is reproached by Caesar for wanting the *vis comica*, &c.<sup>1)</sup>"

Nothing further can be deduced from this preface, and in the contemporary literature there exists no reference which could conduce to throwing a light upon the subject of the whereabouts of the anonymous critique. Neither has any confirmation of either the statements made by the anonymous writer or of the veracity of Cumberland's counterstatements as yet been brought to light; it will therefore prove of some interest to investigate the external and internal evidence pro and contra the different sources which Cumberland may have drawn from in writing this play: "*The Cholerick Man*". It is therefore my purpose in the following pages to try and elucidate the mystery of the sources of the comedy.

The comedy of "*The Cholerick Man*"<sup>2)</sup> was performed for the first time at Drury Lane Theatre on Dec. 19th. 1774,<sup>3)</sup> with great success, so that it was given a run of nine nights. Three editions

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<sup>1)</sup> In a letter from G. Steevens to Garrick (Garrick Correspondence) 12th Dec. 1775 he asks the latter: To what "*Essay on the Theatre*" does Mr. Cumberland refer and what does he mean by the remark, "except in the case of one unhappy gentleman" in the last paragraph, and so it seems Cumberland's contemporaries were also mystified as to the *Essay*.

<sup>2)</sup> First called the "*Passionate Man*", see Garrick Correspondence, 1774.

<sup>3)</sup> The "*Public Advertiser*" of Dec. 19th 1774. The author's name is not mentioned, according to a custom which prevailed, it seems, at that date.

of the play were published under the supervision of Cumberland and were revised by him.<sup>1)</sup> The edition which I have employed is a later one and is to be found in Vol. XIV of Bell's "*British Theatre*", published in 1793. Mr. King played the "*Choleric Man*", Mrs. Abington<sup>2)</sup> and Miss Pope the chief ladies' parts. It is preceded by an explanatory prologue; the epilogue was written by Garrick, spoken by Mrs. Abington and published separately.<sup>3)</sup> A German translation of this play was published in Mannheim in 1785, it is not very accurate and a few unimportant alterations have been made. The comedy gains nothing in piquancy or interest in the translation.

Murphy says of this play: "In this year we may cry out: ecce iterum Crispinus. His prolific Muse was delivered of another bantling called "*The Choleric Man*". — The character, as he has managed it could not afford anything like entertainment. Nightshade . . . . . is in one continuous rage from beginning to end. The author should have considered that no man lives in a perpetual whirlwind of passion. Choler breaks out on a sudden and intervals of peace and quiet succeed . . . . the idea of a choleric man is in the dedication. — If he had copied nature the audience would have had the pleasure resulting from variety and the fits and starts of the angry boy might have helped to retard and at times to forward the main business of the plot."<sup>4)</sup>

Tate Wilkinson remarks<sup>5)</sup> on this comedy: "How charming are the two or three first acts of Mr. Cumberland's "*Choleric Man*", but how different or rather indifferent are the latter! That comedy puts me in mind of Congreve's last tag to the "*Old Bachelor*",

"All coursers the first heat with vigour run.

But 'tis with whip and spur the race is won."

The two plays which come chiefly into consideration as having furnished Cumberland with the materials for his comedy are:

<sup>1)</sup> Paston: "Little Memoirs of the XVIII Century."

<sup>2)</sup> Genest: Some Acct. of the Engl. Stage VII 448 s.

<sup>3)</sup> Annual Register 1775. XVIII, 209.

<sup>4)</sup> Murphy: Life of David Garrick. Dec. 1774.

<sup>5)</sup> Memoirs of Tate Wilkinson 1774.



Terence's "*Adelphoe*" and Shadwell's "*Squire of Alsatia*". A few notes about some other plays, one of which Cumberland may have laid under contribution, will follow later on.

Terence's Latin play of "*Adelphoe*", or "*The Brothers*" was taken from the Greek of Menander<sup>1)</sup> . . . . ., one incident being taken from the comedy of Diphilus:<sup>2)</sup> . . . . . (Synopthnescontes.<sup>3)</sup> This comedy was performed in 592 (B. C. 161) — some say in 594. — GRAECA MENANDRI ACTA LV DIS FVNERABILIBVS QVOS FECERE LVCIO AEMILIO PAVLO L FABIVS MAXVMVS P CORNELIVS AFRICANVS EGIT L AMBIVIVS TVRPIO MODOS FECIT FLACVS CLAVDI TIB SARRANIS TOTA FACTA SEXTA M CORNELIO CE THEGO L (ANICIO) GALLO COS.<sup>4)</sup>

Shadwell's "*Squire of Alsatia*", a comedy of manners, was performed at Drury Lane in 1685<sup>5)</sup> or 1688<sup>6)</sup> (May); by its excellent acting it had a run of 13 nights, Mr. Leagh, Mr. Griffin, Mrs. Bowtell and Mrs. Bracegirdle having the chief parts. The third night of representation 130 were taken "the greatest receipt they ever had at that house (D. L.) in single prices",<sup>7)</sup> the theatre was during the run of this play often "honoured with the presence of Chancellor Jefferies and other great persons". This play was given from time to time until the last third of the XVIII century; since then it would have fallen into complete oblivion had not Macaulay<sup>8)</sup> and Sir Walter Scott<sup>9)</sup> provided it with a certain degree of immortality through their descriptions of life of the middle of the XVII century and of the Whitefriars community.<sup>9)</sup>

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<sup>1)</sup> Terence: "*Adelphoe*", preface.

<sup>2)</sup> A Greek poet, contemporary with Menander.

<sup>3)</sup> Meaning "persons dying together".

<sup>4)</sup> Terence: "*Adelphoe*".

<sup>5)</sup> Downes: Roscius Anglicanus, Art.: "*Squire of Alsatia*".

<sup>6)</sup> Shadwell-Studien von G. Heinemann, p. 9 — Bib. Dram. Art. Shadwell. — Mermaid Edition of Shadwell's Plays &c. &c.. Ward, Hist. of Engl. Dram. Literature III., 459.

<sup>7)</sup> Roscius Anglicanus, Art.: "*Squire of Alsatia*".

<sup>8)</sup> History of England Vol. I.

<sup>9)</sup> "Fortunes of Nigel."

The “cant” of the day plays an important part in the comedy; an explanation of the same is prefixed to the play; several of the words have descended to us and still exist, if not quite in “Queen’s English”, any way in slang and “Yiddish”, such as: prig, nab, boosy, prog, sharper, equip, &c.<sup>1)</sup>

“*The Squire*” was undoubtedly founded on the “*Adelphoe*”; “the old, old business of the Terentian “*Adelphi*” is no doubt worked rather hard”, says Professor Saintsbury.<sup>2)</sup> Adams sees in it a resemblance to the “*Havton Timorumenos*” of Terence, but in what respect is not mentioned. The character of Lolpoop is said to be taken from the “*Truculentus*” of Plautus, (“*The Churl*”)<sup>3)</sup> or it could better be said from the character of Stratilax in this play. “*The Squire*” is rather in the style of Jonson’s imitator Cartwright, whose “*Ordinary*” it somewhat resembles in conception.<sup>4)</sup> Shadwell, in the prologue attached to the comedy, announces himself as the disciple of Jonson:—

Conforming to the rules of Master Ben,  
Our author, ever having him in view,  
At humble distance would his steps pursue.

The complete editions of Shadwell’s plays are very scarce, so that “*The Squire of Alsatia*” shares the fate of the other plays of this author, of not being known to the general reader; Prof. Saintsbury has published it together with three others of Shadwell’s plays in a volume of the “*Mermaid Series*” and it is this edition I have employed for reference.

We will now turn to what Cumberland himself says as regards “*The Cholerick Man*” being founded on the “*Adelphoe*”. In the passage quoted above he speaks of “the original” from which it “pretended to derive”, the “*Adelphi*” of Terence and then in the Prologue to the play we read: —

Micio’s mild virtue and Demea’s rage,  
With burst alternate shook the echoing stage;

1) Dictionary of Cant 1827. See also “Nineteenth Century” 1911, p. 545 and ff.

2) Saintsbury: Introduction to “*Squire of Alsatia*”.

3) Genest: Some Account of the Engl. Stage.

4) Preface to Mermaid edition of Shadwell’s plays.

And from these models 'tis your poet draws  
His best, his only hope of your applause."

In his "*Memoirs*"<sup>1)</sup> our author writes, when speaking of his play: "*The Cholerick Man*" — "*The Two Brothers*" was formed upon the plan of Terence's "*Adelphi*" — "the plot indeed is not original". But then comes a very contradictory remark in the "Dedication": — "But I would beg leave humbly to observe, that the plot of Terence was never in my contemplation. It requires the genius of Mr. Mason to make the Grecian simplicity live on our stage, — I dare not attempt it, even at your command." It would therefore seem as if Cumberland wished to revoke his previous statements as to the whole play being founded on the "*Adelphoe*", and to lay more stress on the fact of his play being original, and that some of the characters only were inspired by certain characters in the Latin play.

As to what Cumberland says of the relation of his comedy to that of Shadwell's, we have before seen that he most emphatically denies any connection with it, that he ever saw "*The Squire*", or knew that Shadwell was its author or that it was founded on the "*Adelphoe*". Beyond this cursory denial of having had any knowledge of the XVII century play, Cumberland does not condescend to give us any further information; he refers to it once more in connection with Diphilus and we must assume that he is referring to it in another, rather obscure passage, in the "Dedication", where he speaks of bringing "*The Brothers*" (in a translation) on to the stage: "I fear even my illegitimate race, if tried by a jury of English freeholders, will oust the representative of the heir apparent, nay the very heir himself, if he was to come in his own person to assert his right", he probably refers to "*The Squire*", for it is a continuation of the passage in which he has spoken of the play and in which he uses much the same style, speaking of offspring, patrimony, father, &c., he perhaps therefore refers satirically to Shadwell's and his own plays as the legitimate and illegitimate heirs of Terence. This is however a very unimportant point and may rest in abeyance.

<sup>1)</sup> Memoirs of Richard Cumberland, p. 381. I.



It was generally accepted as a fact by contemporary writers that Cumberland had here used Terence's play as his model. This opinion seems to be shared too by all later authors, for in each History of Literature, dramatic or otherwise, in which the name of Cumberland and this play occur (it is true they are not legion) the fact is looked upon as being established and is then merely corroborated, or what is more frequent, it is not mentioned at all.

As to the connection between "*The Cholerick Man*" and "*The Squire of Alsatia*", we find only a few sparsely scattered comments on the matter, which refer chiefly to Cumberland's own statements. A few authors seem to have surmised that Cumberland had enriched himself from "*The Squire*", but no one seems to have gone deeper into the matter and most of the authors who have touched upon the subject seem to have taken the matter for granted and to have either passed over the relation of the two plays to one another in silence or to have simply noted the conjecture that there was a connection between the two comedies.

In "*Some Account of the English Stage*", in the article on Terence's plays<sup>1)</sup> it is mentioned that from his comedy of "*Adelphoe*" Shadwell's "*Squire of Alsatia*" and Cumberland's "*Cholerick Man*" are derived and in the note in the same work<sup>2)</sup> attached to the notice of the first performance of the "*Cholerick Man*" having taken place on Dec. 19th., 1774 we read: "It is remarkable that the young man from the country in both plays ("*Squire*" and "*Cholerick Man*") is nearly taken in to marry a pretended lady, a circumstance not borrowed from Terence."

Davies<sup>3)</sup> sees no resemblance to the characters or manners of Terence's play in the one of Cumberland's, with the exception of Mr. Manlove. Davies<sup>4)</sup> is very hard upon Cumberland, when he remarks: "As to Cumberland's assertion that he had never read the "*Squire of Alsatia*", we will believe this quite willingly, for

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<sup>1)</sup> Genest: "Some Account of the English Stage."

<sup>2)</sup> Ibid.

<sup>3)</sup> Davies: "Life of David Garrick."

<sup>4)</sup> Davies: "Life of David Garrick."

so bad this piece is it still remains a better piece of work than Cumberland's "*Choleric Man*".

Mudford, Cumberland's biographer, in his "*Life of Richard Cumberland*"<sup>1)</sup>, does not enter into any controversy on the subject, he contents himself by following Cumberland's own assertions and only adds a few words in adverse criticism of Andrew Nightshade's character.

Mr. Ward in his "*History of English Dramatic Literature*"<sup>2)</sup> only mentions the supposition that the "*Choleric Man*" was derived from "*The Squire of Alsatia*", but does not enter into further details.

We will now turn to the external and internal evidence which is available for our purpose of proving from what source or sources Cumberland obtained the materials for his comedy.

First and foremost come Cumberland's own distinct acknowledgement of his indebtedness to Terence's "*Adelphoe*" for the subject matter of his comedy and his emphatic and positive denial of having even the slightest acquaintance with Shadwell's play.<sup>3)</sup> There is no external evidence whatever forthcoming to oppose the primary and affirmative statement and, as will be seen later on, the internal evidence most thoroughly confirms the external evidence in so far as *some* of the characters, incidents and sentiments and dialogues are concerned. What has been derived from, what omitted from, and what has been added to the Latin original by its XVIII century imitator, we shall see more precisely when we come to the detailed comparison of the plays. As to the second and negative asseveration, the external evidence, as we shall soon perceive, furnishes such crushing proofs of Cumberland's powers and habits of prevarication and of more or less unacknowledged plagiarism that we are forced to the conclusion that he was guilty of a conscious equivocation, unless he was afflicted by a most unconceivable, unaccountable and inexplicable failure of memory as to the sources he employed in writing his comedy which caused him to deviate from the truth when writing the above disclaimer.

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<sup>1)</sup> Mudford: "*Life of Richard Cumberland.*"

<sup>2)</sup> Ward: *Hist. of Engl. Dram. Literature*, p. 150, vol. II.

<sup>3)</sup> Cumberland: "*The Choleric Man*" (Dedication).

That Cumberland had some acquaintance with Shadwell as an author and of his plays, (whether he had "read, marked, learnt and inwardly digested" or had seen them produced is not said) is certain. In his "*Memoirs*", when speaking of the Dramatists of the Restoration he writes:<sup>1)</sup> "Congreve and Farquhar and some others have made vice and villany so playful and amusing that either they could not find it in their hearts to punish them, or not caring how wicked they were as long as they were witty, paid no attention of what became of them; *Shadwell's comedy is little better than a brothel.*" A sentence further on in the same paragraph seems to refer to these authors: "Every comic author who takes the mere clack of the day for his subject . . . . is no true poet." It really would be rather remarkable if Cumberland had been in the position to pronounce such a sweeping criticism, if he had not read the plays of the authors mentioned, for it does not sound as if he had had it second-hand, cheap from a brother-critic, and he was particularly given to airing his own opinions as to other dramatic productions. It would have been still more remarkable if having read Shadwell, as we must now assume he had done, he had not perused, or at the least dipped into the "*Squire of Alsatia*" which was universally acknowledged to be one of Shadwell's master-pieces and was one of the best-known and most frequently represented plays of Shadwell's. It was a repertoire-piece at Drury-Lane Theatre, the role of Termagant being a "Glanzrolle" of Mrs. Pritschard's. She is noted as having played in it in 1737, 1738, 1744, and 1745.<sup>2)</sup> As a schoolboy, in 1741 or 1742 Cumberland saw Mrs. Pritschard act together with Quin and Garrick (as "*Lothario*") in "*The Fair Penitent*".<sup>3)</sup> This occasion imprinted itself deeply on his mind partly because it was the first time that he he had been to a theatre. Since that time he "enthused" for Garrick and the theatre and all things dramatic. His personal connection with Garrick commenced in 1762<sup>4)</sup> at a time when

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<sup>1)</sup> "Memoirs of Richard Cumberland", p. 272.

<sup>2)</sup> Genest: "Some Account of the English Stage."

<sup>3)</sup> "Memoirs of Richard Cumberland", p. 8.

<sup>4)</sup> "Memoirs of Richard Cumberland", p. 202.



Mrs. Pritschard was still on the stage, which she abandoned in 1768;<sup>1)</sup> it is stated that during the last years of her theatrical activity she repeatedly played "Termagant";<sup>2)</sup> it is very unlikely that Cumberland never saw her act in this part, after his first sight of her on the stage or that he was not acquainted with the parts she played, as he "schwärmte" for her and Garrick's acting and repeatedly visited the theatre after his first taste of the joys of it.<sup>3)</sup> He was deeply interested in everything connected with the theatre and had already occupied himself with writing dramatic pieces, such as "*Shakespeare in the Shades*", (written during his schooldays) and "*Cicero*", offered to and refused by Garrick; it was therefore very improbable that he was not acquainted with the titles and authors of the plays performed, even if he was in complete ignorance of the contents (also rather a doubtful supposition). He certainly had plenty of opportunity for making the acquaintance of Shadwell's play for it was frequently enough given.

Following is a list of some of the occasions when it was performed during XVIII century. 1708 Drury Lane, 1719, 1720, 1736 Lincoln's Inn Fields.

Mrs. Clive played "Isabella" in 1737—1738; at Drury Lane.<sup>4)</sup>

Macklin played Sir William Belfond in 1763—1764 at Covent Garden.<sup>5)</sup>

King played Truman at Drury Lane in 1748—1749,<sup>6)</sup> and in Fashionable Lover 1771—1772.<sup>7)</sup>

Shuter played Sir W. Belfond at Covent Garden in 1763—1764.<sup>8)</sup>

Dunstall played Sir W. Belfond at Covent Garden in 1744 to 1745<sup>9)</sup> and Lolpoop in 1763—1764.<sup>10)</sup>

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<sup>1)</sup> Davies: "Life of David Garrick."

<sup>2)</sup> Genest: "Some Account of the English Stage."

<sup>3)</sup> "Memoirs of Richard Cumberland."

<sup>4)</sup> Genest: "Some Account of the English Stage."

<sup>5)</sup> Ibid. vol. VI.

<sup>6)</sup> Ibid. VII, p. 541.

<sup>7)</sup> Ibid. VII, 543.

<sup>8)</sup> Ibid. vol. VII.

<sup>9)</sup> Ibid. vol. VI, p. 6.

<sup>10)</sup> Ibid.

Yate acted as Sir W. Belfond in 1748 and 1749.<sup>1)</sup>

Smith played Belfond jun. at Covent Garden in 1763—1764.<sup>2)</sup>

Mrs. Abington played Mrs. Termagant at Drury Lane in 1757—1758.<sup>3)</sup>

We also find it recorded that King played Nightshade in "*The Cholerick Man*" in 1774—1775 at Drury Lane<sup>4)</sup> and that Mrs. Abington acted Laetitia in the same play at Drury Lane in the same years.<sup>5)</sup> It is thus made evident that not only was the "*Squire of Alsatia*" performed fairly frequently in the XVIII century and more particularly during Cumberland's lifetime up to 1774, but that one each of the principal actors and actresses who played in "The Cholerick Man" (King and Mrs. Abington) had also played in important rôles in "*The Squire*". It is quite incompatible with the usual ways of dramatists to assume that Cumberland was unacquainted with the dramatic pieces and characters in which two of the persons who appeared in the principal characters of his piece had already appeared, and that he had never seen them act in these, their other important rôles.

The most important refutation of all Cumberland's protests that he ignored the existence of "*The Squire*" is, however, the remarkable fact that on Dec. 11th and Dec. 13th, 1765, at Covent Garden was acted for the 3d and 4th time Cumberland's Musical Comedy: "*A Summer's Tale*" (afterwards cut down to "*Amelia*")<sup>6)</sup> and that on Dec. 12th 1765, at the same theatre, "*The Squire of Alsatia*" was given.<sup>7)</sup> It is so to speak, a physical and moral impossibility that Cumberland should not have known anything about a play that was sandwiched in between two representations of a play of his own. In his "*Memoirs*" there is no mention of this circumstance, but that he was in London at the time and knew of what was going on at the theatre where his

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1) Genest: "Some Account of the English Stage", vol. VI.

2) Ibid.

3) Ibid. vol. VII, p. 446, and Cumberland: "The Cholerick Man".

4) Ibid.

5) Garrick's Correspondence, and Genest, VII, 447.

6) Genest: "Some Account of the English Stage", vol. V.

7) Ibid. vol. V.

piece was being put upon the boards is fairly certain. That he attended the rehearsals of "*The Summers' Tale*", he himself says, for he relates that he was on the way home from the theatre, where he had attended a rehearsal of "*The Summer's Tale*", when he met a friend who suggested his writing comedies and that he resolved to do so immediately.<sup>1)</sup> We may also take it for granted that Cumberland remained in London during the period that his musical comedy was being given, for it was the first piece of his that was brought out. The first representation took place on Dec. 6th, 1765, and he is not likely to have absented himself purposely or shunned the neighbourhood of Covent Garden with the express purpose of avoiding the representation of "*The Squire*" during the first nights of the run of his own piece. We know too that he was a frequent theatre-goer and endeavoured to remain in connection with the theatre, as far as it lay in his power, for he tells us so in the narrative of his life.

Genest also has a comment on this coincidence: "In an angry preface Cumberland says he knew little or nothing of the "*Squire of Alsatia*" at the time when he wrote this play—this is the more extraordinary, as Cumberland's "*Summer's Tale*" was acted for the first time at Covent Garden on Dec. 11th and 13th 1765 and "*The Squire of Alsatia*" on Dec. 12th 1765."<sup>2)</sup>

It may not be irrelevant to the subject of Cumberland's acquaintance with Shadwell's plays to mention that the latter's adaption of "*Timon of Athens* (1678) was played in 1739—1740 and 1744 in 1768 Love's (Dance) adaption of this play from Shakespeare and Shadwell,<sup>3)</sup> was produced at the Theatre Royal Richmond and in 1771 (Dec. 1st)<sup>4)</sup> Cumberland's revival of the same play with alterations was given. There is a good deal of resemblance between the adaptations of Shadwell and Cumberland,<sup>5)</sup>

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<sup>1)</sup> Memoirs of Richard Cumberland, p. 254.

<sup>2)</sup> Genest: "Some Account of the English Stage", vol. V.

<sup>3)</sup> Downes: "Roscius Anglicanus" & Genest: "Some Account of the English Stage".

<sup>4)</sup> Ward's History of Dramatic Literature II, 180 and III, 326, 457.

<sup>5)</sup> Genest: "Some Account of the English Stage".



both improved the part of Alcibiades "but both put in too much of their own stuff".<sup>1)</sup> On the whole Shadwell is guilty of more adulterations, and Cumberland of more omissions, but he "engrafted on the original the character of Evanthe".<sup>2)</sup> Shadwell gave Timon "the Manhater" a faithful mistress and Cumberland gave him a daughter. Cumberland only says that he altered Timon from Shakespeare and wished it "could have been with less violence to the author."<sup>3)</sup> All writers who mention these adaptations point out the resemblance between the plays of Shadwell and Cumberland. Davies remarks that "Shadwell's was the better".<sup>4)</sup> With this play of Shadwell's Cumberland must have therefore had some acquaintance, although he does not acknowledge it.

Cumberland was looked upon by all his literary connections as a plagiarist and was frequently accused of plagiarism. The author of the article on Cumberland in "*The Encyclopaedia Britannica*" expresses the general opinion very mildly when he says: "It was not the vicious attractions of other dramatists of which he was the plagiarist—if he borrowed much as he undoubtedly did."<sup>5)</sup>

The cognomen of Sir Fretful Plagiarist with which the inimical Sheridan enriched Cumberland was certainly not given groundlessly when the Hibernian author created this character on the generally recognised model of Cumberland in his dramatic burlesque of "*The Critic*" produced in 1779.<sup>6)</sup> There has been some controversy as to the immediate cause of this witty and exaggerated but nevertheless painfully true imitation of Cumberland, but it is generally accepted as being a revenge for Cumberland's unfriendly behaviour in the "*School for Scandal*" represen-

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<sup>1)</sup> Davies: "Life of David Garrick."

<sup>2)</sup> Ward: "English Dramatic Literature", II, p. 180.

<sup>3)</sup> Mudford: "Life of Richard Cumberland and Advertisement to "Timon".

<sup>4)</sup> Davies: "Life of David Garrick."

<sup>5)</sup> Temple Bar, June 1879, *Encyclopaedia Brit. and Garrick's Corresp.*

<sup>6)</sup> Forster's "Life and Times of Oliver Goldsmith"; More's "Life of Sheridan"; "English Men of Letters," Sheridan (Mrs. Oliphant).

tation.<sup>1)</sup><sup>2)</sup> Some critics assert that in the burlesque it is intended to refer more particularly to the address to Detraction prefixed to "*The Cholerick Man*". One author declares "that Cumberland and his bombast were such excellent themes for Sheridan's wit that the pleasure of the thing would be cause sufficient without seeking for any other".<sup>3)</sup> Dangle's malicious report as to what the Thursday's paper has said about Sir Fretful Plagiary seems to suit Cumberland and his works exactly: "He roundly asserts that you have not the slightest invention or original genius whatsoever; though you are the greatest traducer of all other authors living. That as to comedy you have not one idea of your own, he believes, even in your commonplace book, where stray jokes and pilfered witticisms are kept with as much method as the ledger of the lost and stolen office.—Nay that you are so unlucky as not even to start with taste; but that you glean from the refuse of obscure volumes, where more judicious plagiarists have been before you; so that the body of your work is a composition of dregs and sediments, like a bad tavern's worst wine. In your more serious efforts, he says, your bombast would be less intolerable, if the thoughts were ever suited to the expression; but the homeliness of the sentiment stares through the fantastic incumbrance of its fine language, like a clown in one of the new uniforms.—That your occasional tropes and flowers suit the general coarseness of your style, as tambour sprigs would a linsey-wolsey; while your imitations of Shakespeare resemble the mimicry of Falstaff's page, and are about as near the standard of the original.—In fine that even the finest passages you steal are of no service to you, for the poverty of your own language prevents them assimilating; so that they lie on the surface like lumps of marl on a barren moor, encumbering what is not in their power to fertilise.—A dexterous plagiarist may do anything—he might

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<sup>1)</sup> By some the "Critic" was looked on as retaliation on the "Note of Hand" or the "Trip to Newmarket", in which patrons and friends of Sheridan were attacked.

<sup>2)</sup> Temple Bar, June 1879, p. 186.

<sup>3)</sup> Temple Bar, June 1879, p. 187.

take out some of the best things in my tragedy and put them into his comedy.<sup>1)</sup> The following passage may refer to an accusation against Sheridan himself or to one made against Cumberland: "It is not always so safe to leave a play in the hands of those who write themselves—they may serve your best thought as gypsies do children, disfigure them to make them pass for their own."

Goldsmith, if his mention of Cumberland in "*Retaliation*"<sup>2)</sup> is really meant as a satire and there is hardly a doubt that he did mean it to be such, referred to him as "The Terence of England". Terence was the writer of sentimental comedy in olden days as Cumberland in modern times, but he was also accused of plagiarism and want of originality, he himself boasts of the fidelity of his adaptations and thereby acknowledges them; Cumberland, however, does just the contrary, he will not readily acknowledge that he has culled flowers and fruit from other people's gardens and exhibited them as of his own growing. Forster says of him: "he abused those dramatists most heartily, whose notions he was readiest to borrow", referring here to Cumberland's abuse of Kelly, whom he had imitated in writing sentimental comedy.<sup>3)</sup> Sir Walter Scott remarks of his contemporary that "he was not original".<sup>4)</sup>

If we examine the subject more closely we shall discover that very little of Cumberland's work, whether poetical, dramatic, belletristic or otherwise, was purely original.

He began early with plagiarism for we hear from his own mouth that at school he gave in a Latin exercise "every line of which I had stolen out of Duport, if I rightly recollect".<sup>5)</sup> He also during his school-days passed off an epigram on his father as his own, which he had picked up in the course of his miscellaneous reading.<sup>6)</sup>

His first work, written at 12 years of age, was "*Shakespeare in the Shades*"; inspired by the perusal of Shakespeare's works.

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1) Sheridan: "The Critic".

2) Published in "Annual Register" 1774, p. 187.

3) Forster: "Life and Times of Oliver Goldsmith."

4) Memoirs of Sir Walter Scott.

5) Memoirs of Richard Cumberland, p. 72, 73.

6) Ibid., p. 49.



In one act he introduces, Hamlet and Ophelia, Romeo and Juliet, Lear and Cordelia, together with the great William and Ariel as attendant in Elysium. "The imitations and paraphrases are rather clever for so youthful a hand."<sup>1)</sup> It could perhaps be hardly expected from such a youthful writer that he should produce something entirely original at the tender age of 12, but—the child is father to the man in this respect too.

His "*Caractacus*" was inspired by Mason's "*Elfrida*" and was a drama written on the Greek model, with odes imitated from "*Elfrida*"; Mason later also wrote a drama on the same subject; the tragedy of "*The Banishment of Cicero*" was inspired by Middleton's "*Life of Cicero*".<sup>2)</sup>

H. Bickerstaffe's operettas having met with great success, Cumberland was induced to imitate them, thereby drawing down Mr. Bickerstaffe's indignation on his head, for the latter "cut up rough" on seeing his best ideas pirated. In 1765 appeared the musical drama: "*The Summer's Tale*" (afterwards cut down to "*Amelia*"); it was a musical olla-podrida, a sort of compilation of old songs and new words to them; four composers were concerned in the concoction of the musical part.<sup>3)</sup>

Of the play of "*The Brothers*", Mudford says that Captain Ironsides "is the only original character; here perhaps Congreve's Ben has been called in", and again "that much may be referred to the recollection of Smollett's Lieut. Bowling and Commodore Trunion.—Skiff is only Pipes transferred from the novel to the play".<sup>4)</sup> Cumberland himself acknowledges somewhat vaguely that he borrowed the hint of Sir Benjamin Dove's assumed valour from one of the old comedies, "if I conjecture rightly it is Beaumont and Fletcher's "*The little French Lawyer*"",<sup>5, 6)</sup> In the prologue to "*The Brothers*" he contradicts this statement:<sup>7)</sup>

<sup>1)</sup> Mudford: "Life of Rich. Cumberland."

<sup>2)</sup> Memoirs of Rich. Cumberland, pp. 117 and 196.

<sup>3)</sup> Ibid., p. 249.

<sup>4)</sup> Mudford: "Life of Rich. Cumberland."

<sup>5)</sup> Founded on the Spanish novel by Aleman: "*Guzman de Alfarache*".

<sup>6)</sup> Memoirs of Rich. Cumberland, p. 265.

<sup>7)</sup> Cumberland: "*The Brothers*", prologue.

From no man's jest he draws felonious praise,  
Nor from his neighbour's garden crops his bays.  
From his own breast the filial story flows  
And the free scene no foreign master knows.  
Not only tenders he his work as new.—

Davies remarks upon this play: "If the greater number of persons did not usually forget as rapidly as they read I should say Cumberland reckoned too much on the want of memory and the non-recognition by the audience of the originals, for "The Brothers" are to be met with in more than one play; I will not accuse Cumberland of having appropriated to himself obviously foreign and contrebanded matter, but Captain Ironsides is without doubt our old friend Tom Bowling out of Smollett's well-known novel, only dressed out in a proper dramatic dress."—But this is not all that Mr. Cumberland owes to modern authors. . . . the last scene of the 4th act between Sir Benjamin Dove and his wife is doubtlessly an imitation of a similar scene in Colman's "*Jealous Wife*". In illustration Davies quotes a parallel passage, "which will convince the author "that he is not quite so original as he would like to give himself the appearance of being", he concludes his remarks by saying "there are a number of similar passages and borrowed features to be found in the "*Brothers*".<sup>1)</sup>

Fehler says that in drawing the weakness of character in Sir Benjamin Cumberland took some hints from Fletcher's "*Rule a wife and have a wife*" and Massinger's "*City Madam*."<sup>2)</sup>—The first piece had been adapted by Garrick, so that Cumberland probably knew it.

In 1778 the bombastic tragedy (we may perhaps better say "trashedy") of the "*Battle of Hastings*" appeared. According to Murphy, Cumberland here steals from *Macbeth*, *Hamlet*, *Richard III*, *Pope's Essay on Criticism*, &c. In it "he attempted an imitation of some of the famous passages of Shakespeare" and succeeded in bringing forth some marvellously burlesque paraphrases of his original.<sup>3)</sup>

Cumberland was openly accused of plagiarism, as in a letter

<sup>1)</sup> Davies: "Life of David Garrick."

<sup>2)</sup> Fehler: "R. Cumberland's Leben und dram. Werke", Dissertation, p. 97.

<sup>3)</sup> Murphy: "Life of David Garrick."

to Garrick in Dec. 1777 he writes: "My remonstrances drew ..... and excuses for his pointblank charge of plagiarism" —referring to this play.<sup>1)</sup>

The opera of "*Calypso*" with Baker's music was a failure. It appeared in 1779 and as Mudford says of it: "It is compounded, like the "*Battle of Hastings*", of shreds and patches stolen from all sources.<sup>2)</sup> It is said to be cobbled together with pieces from several authors, especially from Shakespeare.

Speaking of "*The West Indian*" Davies remarks that "the character of O'Flarty is no invention of the author's.

Macklin's Sir Kallachan O'Brallachan is the original of the Irish officer.<sup>3)</sup> One scene was altered as it was exactly like one in Farquhar's "*Constant Couple*". The tragedy of "*The Carmelite*" (1784) has a plot "which is little more than a reproduction of Home's "*Douglas*" (1756), but the work is very inferior,<sup>4)</sup> "Cumberland but works out the hint of such indecent passion given by Home in "*Douglas*".<sup>5)</sup>

In the comedy of "*The Natural Son*" the principal incident seems to be derived from Fielding's "*Tom Jones*".<sup>6)</sup>

The plot of "*The Impostors*" (1789) resembles the plot of Farquhar's "*Beaux Stratagem*", Eleanor is formed on Wycherley's "*Country Girl*".<sup>7)</sup>

In the "*Walloons*", acted in 1782, the character of Father Sullivan was written for Henderson in imitation of the character of Maskwell in Congreve's "*Double Dealer*".<sup>8)</sup>

The character of Sheva in the "*Jew*" (1795) was taken from that of Abraham Abraham in the "*Observer*". Cumberland says in this latter that "..... by the character of Sheva which I copied from this of Abraham's."

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<sup>1)</sup> Garrick Correspondence, Dec. 1777.

<sup>2)</sup> Mudford: "Life of Rich. Cumberland".

<sup>3)</sup> Davies: "Life of David Garrick".

<sup>4)</sup> Temple Bar, June 1879. p. 185.

<sup>5)</sup> Ibid.

<sup>6)</sup> Mudford: "Life of Rich. Cumberland."

<sup>7)</sup> Ibid.

<sup>8)</sup> Ibid.



Penruddock in the "*Wheel of Fortune*" is the most powerful of Cumberland's dramatis personae, but this play is only Kotzebue's "*Stranger*" anglicised and brought down to commonplace".<sup>1)</sup> The general outline of the piece is commonly believed to have been taken from Kotzebue's "*Misanthropy and Repentance*" (1789) played first in 1792 in Germany. The Mss. translation of this play was lying in the manager's hands at the time of the production of the piece and it was suggested that Cumberland had by some means had access to it and had made use of it. 1793 a translation by Papendick was written and offered to D. L. but refused. In 1798 it was re-edited. But meantime it had been lying in the hands of a friend in England untouched, although he had been asked to get it ready for print. Perhaps Cumberland saw the play during this time. Schinck's translation of „*Stranger*" was returned at once from D. L. in 1786 and the revised edition was only published in 1798, as was Thompson's translation, which was given at D. L. in 1798 so he could not have used either of these translations. He himself indignantly denied the author's accusation of piracy and professed to have taken the idea of his play from a review of the German one he had seen accidentally.<sup>2)</sup> If this were true it was a remarkable coincidence and it is rather extraordinary that the name of the publication, where the review appeared is not given.<sup>3)</sup> He said he was "fortunate in the plot" of this play.

Boaden remarks on this play: "It has a remarkable similarity to Kotzebue's "*Stranger*", of which he (Cumberland) might have heard some account, for I believe he did not read German. — He seems merely to have used the the hero, for Cumberland's lady is the wife of Penruddock's false friend (and not the wife of the Stranger himself as in Kotzebue)." <sup>4)</sup>

The fable and the characters of "*False Impressions*" were only his (Cumberland's) novel "*Henry*" produced in action.<sup>5)</sup>

"*Joanna of Montfaucon*", which was given in 1800 at Covent

<sup>1)</sup> Temple Bar 1879, p. 183.

<sup>2)</sup> Mudford: "Life of Rich. Cumberland."

<sup>3)</sup> Cp. 2, p. 21 and Fehler's Dissertation.

<sup>4)</sup> Boaden's "Life of Mrs. Jordan" I, p. 284.

<sup>5)</sup> Boaden's "Life of Kemble" II, p. 206.

Garden was an adaption of a drama of Kotzebue's from an English translation, as he did not know German<sup>1)</sup>, and acknowledged as such by Cumberland in the prologue.<sup>2)</sup> <sup>3)</sup>

The adaption had songs and choruses in it, the original had no music. It was in the preface to this "Romance of the 14th century" that Cumberland wrote: "As I have been uniformly adverse in my opinion to the introduction of these German dramas on the stage (English), it may well be supposed that my reasons for undertaking to adapt this of Joanna were strong ones."<sup>4)</sup> This is not very consistent with his having been "inspired" to write "*The Wheel of Fortune*" by a review on another piece ("*Menschenhass und Reue*") by the same German author!

Boaden, in his "Life of Mrs. Jordan" II p. 44 relates that Kotzebue, finding that Cumberland had merely taken his fable and even debased some of his characters, he hastened to disavow the trash grafted upon his stock". He calls it Cumberland's "perversion, rather than version" of this play.

Cumberland also altered Massinger's "*The Bondman*", his adaption was given at Covent Garden in 1779; he chiefly "reformed" the comic scenes.<sup>5)</sup>

Mudford expresses his doubts as to whether the plot of the "*Mysterious Husband*" was original or borrowed.

Nov. 10th 1779 "*The Duke of Milan*", taken by Cumberland from Massinger's "*Duke of Milan*", and Fenton's "*Marianne*" (1723) was played. The plot of the "*Duke of Milan*" in the leading circumstance is borrowed from "*Marianne*". Cumberland's alterations were not printed; "Massinger's language is so different from Fenton's that it seems difficult to have made them coalesce with any degree of propriety".<sup>6)</sup>

<sup>1)</sup> Preface to "Joanna of Montfaucon."

<sup>2)</sup> Walter Sellier: "Kotzebue in England", p. 65 ff., and Temple Bar, June 1879, p. 183.

<sup>3)</sup> Kotzebue's mss. was bought by the owner of Covent Garden Theatre, Jan. 1800.

<sup>4)</sup> Cumberland: "Joanna".

<sup>5)</sup> Genest: "Some Account of the Engl. Stage."

<sup>6)</sup> Genest: "Some Account of the English Stage", and Ward: "History of English dramatic Literature" III, p. 15.

There are three plots in Massinger's "*Duke of Milan*" taken from 1. Guicciardini's *Historia d'Italia* 1615, 2. Flavius, "Josephus de Bello judaico" Lib. I and de *Antiquitatibus judaicis* lib. X. 3. The "*Usurping tyrant*" or "*Second Maids Tragedy*"; perhaps also "*Don Quixote*".<sup>1)</sup>

The "*Fragmenta Comicorum Graecorum*" are not all entirely original: several of the passages had been translated by other authors; there is, perhaps somewhat naturally, a good deal of resemblance between the various versions.

In the poem of "*Calvary*", the idea of which was suggested by Milton's "*Paradise Lost*"<sup>2)</sup>, Cumberland is much indebted to his model and to Shakespeare for his material, "some passages being adopted almost literally from these authors".<sup>3)</sup>

The posthumous and unfinished drama of "*False Demetrius*" (the 5th act has been lost) was founded on the same history as that of Mrs. Pix's "*Tragedy of the Czar of Muscovy*", given at Lincoln Inn's Fields Theatre in 1701<sup>4)</sup>, but otherwise there seems to be little resemblance.

In the posthumous drama of "*Tiberius in Caprae*" Cumberland took his historical details from the "*Annals*" of Tacitus and Suetonius' "*Life of Tiberius*".<sup>5)</sup>

On the subject on which the posthumously printed play of "*Sibyl*", or "*The Elder Brutus*" was founded already seven plays had been written, of which five before Cumberland's time (1734, Duncombe's "*Junius Brutus*" [Plutarch's "*Life of Agricola*"], Lee's "*Junius Brutus*", in 1681, changed later—in 1703—to "*The Patriot*", &c).<sup>6)</sup> In this drama Cumberland has borrowed much from Shakespeare's "*Julius Caesar*", a number of passages, for instance such as that describing the storm, are very closely imitated; a number of other passages bear great resemblance to

<sup>1)</sup> Koepfel: "Quellenstudien zu den Dramen von Chapman, Massinger and Ford", p. 90—95.

<sup>2)</sup> "Memoirs of Rich. Cumberland", p. 263.

<sup>3)</sup> Mudford: "Life of Rich. Cumberland."

<sup>4)</sup> Genest: "Some Account of the English Stage." VII.

<sup>5)</sup> Ibid. VII.

<sup>6)</sup> Ibid. VII.



passages in "*Julius Caesar*" and he has transferred whole phrases and sentences almost bodily from Shakespeare's play to his work!

Cumberland's translation of the "*Clouds*" of Aristophanes is anything but a true and literal translation; in the comic parts he has omitted several things and paraphrased others, he passes over some of the best jokes and perverts the Greek text in the conclusion of the scene between the just and unjust man and he takes some of Aristophane's joke as earnest.<sup>1)</sup>

Cumberland wrote 154 Essays which were collected by him and published in his much praised and cried-up (by himself, "Observer". Of these one-third were compiled from other books) they consist chiefly in critical researches with extracts from the criticised writings and of brief accounts of philosophers and poets from well-known sources.<sup>2)</sup> The idea of the articles Nos. 23 and 24 of the Essays on "*Melissa*" is supposed to be taken from "*Les Précieuses Ridicules*" of Molière. Essay No. 50 is not original either, it is an imaginary enquiry into or critique of "*Othello*", supposed to be written the day after the first performance. The impeachment was made against Cumberland that he had pilfered the idea from an article written by Mr. Pinkerton in 1782 in a similar manner.<sup>3)</sup> To try and refute his critics, in the second edition of the "Observer", Cumberland gives a translation from a presumed Greek Mss., which was deposited in a leaden casket and found in a dunghill, which proves to be a critique upon Pindar's first Pythian Ode and tells a story of a criticism of Horace's Odes being found making a cover to a pie and another tale of a third discovery of criticisms on Dryden's Ode of "*Alexander's Feast*". He tried to turn the whole affair into ridicule, but not very successfully. It is not easy to control the matter, but it was either a very accidental coincidence or Cumberland adapted his article from Mr. Pinkerton's, a very much more probable surmise.

Our author was also accused of taking incidental narratives

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<sup>1)</sup> Genest: "Some Account of the English Stage", VII.

<sup>2)</sup> Mudford: "Life of Rich. Cumberland".

<sup>3)</sup> Mudford: "Life of Rich. Cumberland".

in the "*Observer*", from Spanish authors but he of course denies this accusation "with the most solemn appeal to truth and honour" and asserts everything "to be original that is not an avowed quotation". "I have been suspected of taking stories out of Spanish authors and weaving them into some of these Essays as my own, without acknowledging the plagiarism—such as Nicolas Pedrosa". "I am indebted to no author whatever, Spanish or other, for a single hint, idea or suggestion of an incident in the story of "*Pedrosa*", nor in that of the "*Misanthrope*" nor in any other."<sup>1</sup>) As he had collected the materials for the "*Observer*" during his stay in Spain and immediately after his return home and had also at the same time been engaged in collecting the notes for the "*Anecdotes of the Eminent Painters in Spain*" the one occupation may have involuntarily influenced the other. Naturally he had made himself acquainted with Spanish literature, and with his retentive memory it is extremely probable that many of the stories which he had heard and read still haunted the mind of Cumberland at the moment when he composed and compiled his Essays, and that shreds and remnants of the Spanish "*Anecdotes*" got tacked on to and combined with original matter in the "Essays" thereby causing a seeming want of originality. The reproach therefore of conscious plagiarism is, in this case, perhaps comparatively undeserved.

Cumberland's novel of "*Arundel*" is written in epistolary form, in imitation of Richardson's "*Pamela*". The idea of the initial chapters of "*Henry*" is taken from Fielding's "*Tom Jones*", on which pattern it is formed.<sup>2</sup>) Cumberland "borrowed, perhaps unconsciously, from Richardson, Fielding and Sterne".<sup>3</sup>)

The above short notes demonstrate sufficiently that Cumberland was an exceedingly well read man, that he, although he possessed a certain amount of literary talent which cannot be looked upon with contempt, he was no original genius in any way. Like Molière he took his property wherever he found it,

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<sup>1</sup>) Memoirs of Rich. Cumberland, p. 201 ff.

<sup>2</sup>) Mudford: „Life of Rich. Cumberland."

<sup>3</sup>) Encyclopaedia Brit.

“but he had not the art of concealing his thefts or of so assimilating another’s substance with his own that it derived a new charm from the combination”.<sup>1)</sup>

We also perceive that Cumberland’s asseverations as to originality and freedom from plagiarism must be accepted with very considerable reservations. “Plagiaries are often glaringly apparent in his comedies, but his tragedies are little else” may seem a sweeping condemnation at the first sight, but as far as I have been able to control the assertion it is in many cases only too painfully true.

Even in the much discussed “*Dedication to Detraction*” Cumberland is not thoroughly original, the whole is a very clever and skillfully worked-out imitation of the prologues to Terence’s plays. As Terence had to contend against the slanders of a malevolent old poet,—sed qui malevoli veteris poetæ maledictis respondeat —, so Cumberland found it necessary to defend himself against the attacks of his anonymous critics, whom he addresses under the collective name of “*Detraction*”. They both descant on the ignorance of those who pretend to criticise them. Cumberland writes: “By this specimen of your acquaintance with the comic writers of antiquity, learned sir, I suspect that from the great attention you have bestowed upon the moderns, you have had little to spare for their predecessors. Terence has it thus: “By being thus knowing do they not show that they know nothing at all, for while they are censuring him they are censuring . . . . . whom our poet has for his precedents”, (faciuntne intellegendo, ut nil intellegant? qui quom hunc accusant . . . . . accusant, quos hic noster auctores habet). (“*Andria*”).

There is a similar passage in the prologue to “*The Eunuch*” to that where Cumberland says, if he has robbed Shadwell he has done it ignorantly: “The fault is the ignorance of the poet, not that he intended to be guilty of theft”, (Si id est peccatum, peccatum imprudentiast poetæ, non quo furtum facere studuerit) and further on “he does not deny that he has transferred these characters into his “*Eunuch*” from the Greek, but, assuredly

<sup>1)</sup> Temple Bar, June 1879, p. 185.



he does deny this, that he was aware that those pieces had already been translated into Latin”.

(..... eas se non negat  
personas transtulisse in Eunuchum suum  
ex Graeca: sed eas fabulis actas prius  
Latinis scisse sese, id vero pernegat.)

And again in the “*Adelphoe*”: “determine then whether you think a theft has been committed, or a passage has been restored to notice which has been passed over in neglect.”

(..... pernoscite  
furtumne factum existumetis an locum  
represum, qui praeteritus neclegentiast.)

That which Luscus Lavinius and other critics would wish to do towards Terence and have in vain tried to do—to put him on the shelf and condemn him to a life of enforced inactivity—Cumberland wishes to see done towards his critic. The author who spoke the prologue to “*Hecyra*” informed the audience. “Thus did I restore the poet to his place, who was now almost weaned, through the malevolence of his adversaries, from his pursuits and labour”, &c.

(..... ita poetam restitui in locum  
propre iam remotum iniuria advorsarium  
ab studio atque ab labore atque arte musica.)

In the prologue to “*Phormio*” he announces that “since the old poet cannot withdraw our bard from his pursuits and reduce him to indolence, he endeavours, by invectives, to deter him from writing.—He has aimed at driving our poet from his studies to absolute want”.

(Postquam poeta vetus poetam non potest  
retrahere ab studio et transdere hominem in otium  
maledictis deterre ne scribat parat; and .....  
ille ad famen hunc ab studio studuit reicere.)

Cumberland tells his adversary that “convinced that I can never benefit mankind so much as by procuring you a lasting repose—I should humbly recommend to you to relieve yourself from your labours in the dramatic walk ..... new competitors

will be pressing forward in the field of fame: I could wish you to keep out of their way, enervated by past successes as you are, you will be ill able to struggle with these maiden-spirits. Pains and penalties have been inflicted . . . . on the conductors of your undertaking, but . . . . you still enjoy your full liberty. The concluding passage of the Dedication is very similar to some passages in the prologues, only that here the words are addressed to the audience and critics and not to the critics alone as with Cumberland. He concludes by saying: "As for you, sir, I bear you no ill-will; my character I will keep out of your reach; and for my writings I shall not differ much in opinion from you about them: if you pursue the same studies with me, good luck attend you—give your own works a good word, and be silent about mine: for . . . . . I hope soon to present to my countryman something more worthy of their approbation—and less dependent upon yours."

Therefore I advise them to be quiet in future, and to cease to slander; that they may not be made acquainted with their own misdeeds." (dehinc ut quiescant porro moneo et desinant male dicere, malefacta ne noscant sua.) ("*Andria*") and "If he had opposed him with fair words he would have heard himself civilly addressed . . . . I will make an end of speaking about him, when of his own accord he himself makes an end of offending."

(benedictis si certasset, audisset bene:

quod ab illo adlatumst, id sibi rellatum putet.

de illo iam finem faciam dicundi mihi,

peccandi quom ipse de se finem non facit?) ("*Phormio*")

are the warnings given to Terence's old enemy.

The examples of similarity could easily be multiplied, but the above will be sufficient to furnish the proof that Cumberland was a very successful imitator of his models.

We will now examine the internal evidence to be found in the play of "*The Cholerick Man*" itself, in support of the surmise that Cumberland had laid, not only the "*Adelphoe*" under contribution, but also "*The Squire of Alsatia*".

The various dramatis personae are as follows:

*"The Choleric Man"*

Andrew Nightshade.

Manlove, his stepbrother.

Stapleton, Laetitia's guardian, a merchant.

Charles Manlove } sons to Andrew

Jack Nightshade } Nightshade

Dibble, clerk.

Gregory, servant.

Frampton, clerk.

Frederick, servant.

Mrs. Stapleton, wife of Stapleton.

Laetitia, a rich orphan.

Lucy, Dibble's sister, servant to Laetitia.

*"The Squire of Alsatia"*

Sir William Belfond, a country gentleman.

Sir Edward Belfond, his brother.

Belfond senior, eldest son of Sir William.

Belfond junior, second son of Sir William.

Truman, Belfond junior's friend.

Cheatly, a Whitefriars rascal, expert in cant.

Shamwell, cousin to the Belfonds, a decoy-duck.

Captain Hackum, an Alsatian bully.

Scrapeall, a hypocritical, Puritanical knave.

Attorney to Sir William Belfond.

Lolpoop, servant to Belfond senior.

Termagant, a sharper, brother to Mrs. Termagant.

La Mar, French valet

Roger, servant to Belfond junior.

Parson.

Ruth, a precise governess to Isabella and Teresia.

Teresia Scrapeall's daughter.

Isabella, Scrapeall's niece.

Lucy, the attorney's daughter.

Mrs. Termagant, Belfond junior's cast-off mistress.

Mrs. Hackum, wife of Capt. Hackum.



Mrs. Betty, Lolpoop's whore.

Mrs. Margaret, abducted by Belfond senior.

*"Adelphoe"*.

Micio senex	Micio	} brothers, aged Athenians.
Demea senex	Demea	
Sannio leno	Sannio, a Procurer.	
Aeschines adulescens	Aeschinus, son of Demea, adopted by Micio.	
Syrus servos	Syrus, servant to Micio.	
Ctesipho adulescens	Ctesipho, second son of Demea.	
Sostrata matrona	Sostrata, a widow, mother of Pamphila.	
Canthara nutrix	Canthara, a nurse.	
Geta servos	Geta, servant to Sostrata.	
Hegio senex	Hegio, an aged Athenian, kinsman of Sostrata.	
Pamphila virgo	Pamphila, a young woman, beloved of Aeschinus.	
Dromo servos	Dromo, servant to Micio.	
Psaltria	A music-girl.	

The characters of the three plays correspond pretty closely with one another.

In all three plays we have a pair of elderly brothers, (Manlove is the stepbrother of Andrew Nightshade) and two sons of the old country gentlemen; in the *"Adelphoe"* and *"Choleric Man"* it is the eldest son who has been adopted by his uncle, in *"The Squire"* the younger son. Isabella, Laetitia and Pamphila are the three respective lady-loves of the young town-gentleman; in the two modern plays his country-bred brother has a prospective bride, Lucy and Mrs. Termagant, in the *"Adelphoe"* Ctesiphos has a music-girl in his possession, to which Mrs. Margaret in *"The Squire"* is the corresponding personality. In the *"Adelphoe"* the heroine has a mother, in the other plays she is an orphan and has an uncle as guardian in the person of Scrapeall in *"The Squire"*; a friend is the guardian of Laetitia in the *"Choleric Man"*. Laetitia and Isabella both have a female adviser and chaperone, in the *"Adelphoe"* an old gentleman, Hegio, comes to the rescue of the

distressed heroine. Cheatly in "*The Squire*" and Dibble in "*The Cholerick Man*" have no prototype in the "*Adelphoe*", and Sannio in this play has no imitation in the other plays. Gregory has a certain likeness to Syrus and corresponds very little with Lolpoop, which is a character taken from another play than the "*Adelphoe*". The characters of Shamwell, Capt. Hackum, the attorney and his daughter Lucy, Termagant's brother, Teresia, Mrs. Hackum and Mrs. Betty are all original characters of Shadwell's; Cumberland makes Manlove do his brother's law-business, together with his clerk Frampton, who has no model in either of the other comedies. There are in each of the plays one or two very subordinate servant's characters which need not be taken into account, as these persons are little more than mutes.

*"The Cholerick Man."*

Old Mr. Nighthade's man-servant, Gregory, has accompanied his master to London, whither the querulous old gentleman has decided to go, in order to consult his stepbrother, Counsellor Manlove, on some law-business connected with his property. While in town they stay at the house of Mr. Stapleton, a rich merchant and an old friend of Andrew Nightshade's. Gregory, on his arrival, goes to Manlove's office to bring Dibble, Manlove's clerk, a letter from Jack Nightshade, in which he announces his intention of coming up to town and gives him a rendez-vous at his brother Charles' house that Dibble may accompany him to the Bear. At the same time he desires Dibble to look out for a rich wife for him, as being of age, he wants to get out of his tyrannical father's clutches. Dibble undertakes the commission, having already decided on a suitable lady, and bribes Gregory to help him in the undertaking, to which proposal Gregory, after some demurring, consents, hoping to benefit his young master, to whom he is devoted and at the same time to repay his old master for all the ill-treatment which he suffers from him. Andrew Nightshade then appears grumbling and complaining at everything. Almost his first words are reproaches as to the too liberal education and treatment of his eldest son Charles, who

has been adopted by Manlove and who has taken the name of Manlove. He considers Manlove's system to be totally wrong and the knowledge of the world, which the Counsellor advocates as being necessary for a young man, to be quite superfluous. He praises his own system of a strict and plain education, as being the proper one, and looks on his son Jack, whom he has brought up in the country, to be a paragon of perfection and an illustration of the success of his method. He then squabbles with Manlove about the game laws.

Jack Nightshade, on arriving in London on horseback, goes to his brother's house and after obtaining, (with some difficulty, on account of his dishevelled appearance), admittance to his brother's presence, tells him that he has come up to amuse himself behind his father's back and begs him not to "peach". He complains of his life in the country, and of his father's harsh treatment of him, and gets Charles to lend him some of his clothes so as to make a better appearance. Charles, who is very surprised at his brother's visit, complies with his request and also supplies him with money and good advice, which is not very well received. Jack, who is at the bottom of his heart envious of his favoured brother, is for the moment overcome with gratitude, and does not grudge Charles his better fortune, and goes off in high spirits to get ready for his frolic. Dibble comes to fetch him and flatters him because of his changed appearance, and then instructs the inexperienced young man how to wear his clothes, and gives him lessons on deportment, which are anything but suited for the gentleman Jack desires to personate. Rather to Dibble's dismay Jack insists on changing, not only his clothes, but his name too, and adopts that of his brother Charles and masquerades as Mr. Manlove. After consuming a considerable amount of alcohol to fortify himself, he is introduced by Dibble to his sister Lucy, Miss Fairfax's maid, whom he has already initiated into his matrimonial schemes for Jack, and who is at his suggestion to personate a rich heiress and to adopt the name of her mistress for the purpose. She is aware that it is really Jack who is presented to her as Mr. Manlove, Jack, who is somewhat tipsy, excuses his



high-spiritedness as the result of champagne and Lucy plays her part of fine lady well, but offends Jack by a remark she makes about Mr. Manlove's brother and he goes off; Dibble is however not disconcerted by this contretemps and is determined to see the business through. Fate comes to his help, for Jack, on meeting Charles, boasts to him of his doings and that he had just missed getting Miss Fairfax for a wife. Charles, being himself interested in the lady, warns him off these grounds and threatens him with his anger if he affronts Miss Fairfax, as he believes that Jack has been guilty of some tipsy indiscretion, not knowing how things really stand. Jack is so annoyed at his brother that he forgets his former gratitude and determines to cut his brother out with Miss Fairfax at all price, and tells Dibble he regrets his huffiness and wishes to recommence negotiations with the lady, so as to outdo his prig of a brother. Dibble again goes to Mr. Stapleton's, where Lucy, as Miss Fairfax's maid, is to be found, to prepare his sister and to arrange for her to meet Jack at his, Dibble's, lodgings, to be married to him.

Mr. Stapleton has a ward, Miss Laetitia Fairfax, who has lived in his house and whose education has been conducted by him on the same liberal principles as Counsellor Manlove has brought up his adopted son. She has made a stay in Italy and has become a proficient in painting. Having come of age she has come into possession of the large fortune left her by her father, an old friend of Mr. Stapleton's. Mr. Manlove having announced his intention of bringing her certain papers connected with her property, which he administers, Mr. Stapleton takes the opportunity of recommending Charles Manlove to her as a suitable husband and informs her that the Counsellor will probably suggest the same thing. Laetitia is not too pleased at the idea of a formal marriage and would prefer to let inclination take the precedence of convenience; she is therefore not very disposed to receive Charles favourably as a suitor par convenance. Charles, in an interview with his uncle, has also discussed the same subject and Counsellor Manlove has, on his side, proposed Laetitia Fairfax to him, as being in every a suitable partner for him, but leaves the matter

to his choice. Charles who, like Laetitia, is an enemy to formalities, is desirous of making the lady's acquaintance, without her being aware that he is Mr. Manlove and a prospective suitor, as he thinks to see her in her natural character by these means. He therefore disguises himself as a painter and brings Laetitia a letter of introduction, purporting to be from Charles Manlove sen. in which the bearer is recommended to Miss Fairfax's favour as being lately returned from Italy, where he has studied painting, and as a friend of Charles Manlove jun. Being himself a great lover of painting and a connoisseur of the art he is well able to play his part and succeeds in making himself so agreeable to Laetitia that she falls in love with him. She at the same time makes a great impression on the young man, so that he determines to pursue his suit. She is so delighted at the young painter's description of Mr. Manlove's collection that she goes to visit it with Mrs. Stapleton. Charles having gone to his uncle's house is absent and the ladies are received by the pseudo Mr. Manlove, who conducts them to the picture-room and shows them round, giving them through his foolish and impertinent comments on the pictures a taste of his breeding, as inculcated by Dibble. Not recognising his visitors he informs them that he is about to visit Miss Fairfax at Mr. Stapleton's house and boasts that he has an assignation with her, but that her painting is a source of annoyance to him. Laetitia is horribly disgusted and disappointed and will have nothing to do with *this* Mr. Manlove. When therefore he arrives at Mr. Stapletons and asks for Miss Fairfax she receives him and treats him accordingly. They play at cross questions and crooked answers, Laetitia imagines he has referred to her, when he informs her that he is going to propose to Miss Fairfax, but marriage is not attractive to him, and is deeply offended and rejects him in a round-about way. Jack, who is waiting for his Miss Fairfax in the person of Lucy, cannot understand what she is driving at and hints so broadly that Laetitia is in the way that she leaves him in possession of the field. She is so angry at Jack's behaviour that when Charles later on, still in his painter disguise, comes to plead the suit of Mr. Manlove, she cuts him short by saying she

knows Mr. Manlove already and is unfavourably impressed by him. Charles thinks that she has discovered his identity, not knowing of Jack's fraud, and apologises for the character Mr. Manlove had assumed, but thereby only pours oil on the fire. Laetitia thinks she has been deceived in every way, that he is ignorant of painting as well as of how to behave himself and rejects Mr. Manlove's advances unconditionally, through the medium of the painter. Charles thinks she is refusing him in *propria persona* and retires quite discomfited. Lucy is sorry that the painter did not plead for himself instead of for his friend and wishes he were Manlove.

After his visit to Manlove's offices, Mr. Nightshade goes to Mr. Stapleton's house, where he is staying during his visit to London; he is disagreeably surprised by the arrival of Frampton the head clerk at his stepbrother's office with a message from Manlove, that he refuses to have anything to do with the case about the parson's pigeon-house, on which Nightshade had consulted him, and advises him to let the matter be. Old Andrew flies into a rage and turns Frampton out. His fury is not calmed either by the arrival of Gregory, who informs him, that after a long search for the solicitor to whom his master had sent him, this gentleman also refuses to have anything to do with Nightshade's game-suits. Gregory is about to receive a beating for his pains when Mr. Stapleton comes in and prevents it. He, in his turn, has to listen to a long tirade on the degeneration of trade and to some offensive remarks on strikes and is glad that Mr. Nightshade goes off for a few hours. On coming back he again resumes the subject and grumbles at his life in the country and all the evils attending on it. He is mollified by Mr. Stapleton's remarking that the possession of such a good son as he has must recompense him for other things, (referring to Charles). He joins in the praise of his son and expresses a wish that Stapleton's ward might look favourably on the young man and Stapleton agrees to the match, but when Nightshade finds out that Charles, not Jack, was meant, he abuses both Charles and Stapleton in no measured terms and goes off in a passion. While Jack is waiting for Lucy, who has gone with Dibble to try and intercept



him and prevent his meeting Laetitia, Gregory comes in and warns him that his father is there, having got into a street-row, so he disappears down the backstairs and runs off and is found by Dibble, who takes him along with him to meet Lucy. Andrew Nightshade has got into trouble for knocking down a news-vendor, who blew his horn in the testy old gentleman's ear, and has to beat a retreat into Stapleton's house. The noise having brought the family together they agree to punish Nightshade for his passionate humour by pretending that the affair is much worse than it really is and that he is in danger of being arrested. Mr. Stapleton quietly makes all straight, but the comedy is kept up so that Nightshade is thoroughly frightened and suggests to Gregory that he should, for a reward, take the blame on himself. Gregory refuses, but advises his master to flee, a hint which Nightshade does not accept; he finally sends Gregory for Manlove to come and advise and help him. Manlove, after bombarding Nightshade with legal terms, in order to make things look more serious, promises to see Nightshade through, if he will give him his word not to ill-treat a fellow-creature again. Andrew, frightened and repentant, promises and to avoid temptation throws away his cane.

Lucy, having come to fetch a cloak before going to meet Jack, gets stopped by Laetitia and so cross-questioned that she is driven into a corner, and in revenge tells Laetitia that Mr. Manlove had come to visit her disguised as a painter, (she and Dibble having discovered this fact on Charles' first appearance), and that "Mr. Manlove" is really Jack. She then confesses that he is about to marry her, at which Laetitia laughs. Lucy would probably have been punished, but Laetitia, in her joy at hearing the truth of the matter, pardons her and resolves to pay Manlove out for deceiving her. Dibble and Jack are on their way to meet Lucy when they come across Charles and Jack, to the disgust of Dibble, cannot refrain from crowing over him as to the favourable result of his suit and informs his brother that he has supplanted him in Miss Fairfax's favour and is about to marry her. Dibble tries to get Jack away, but Jack is obstinate and Dibble has to speak up. Charles, by dexterous questioning, finds out that Miss Fairfax is Lucy and

that Jack had taken *his* name. Charles is very angry, and does not believe Dibble, who tries to make a joke of the affair; he therefore warns Jack that he has been made a fool of, scolds Dibble and goes off after Jack, to get to the bottom of things. Charles goes straight to Laetitia's studio and finds her painting. She teases him thoroughly and at last says she is ready to countenance the addresses of Mr. Manlove. Charles, believing she still refers to Jack, is very distressed and says, that as Jack had personated Mr. Manlove *he* must be the happy man. Laetitia acknowledges that she is aware of the mystification and that she refers to the real Manlove. Matters are proceeding smoothly when Jack comes in, closely followed by Lucy, and the others leave the studio. As Nightshade is close behind, Lucy darkens the room and hides Jack behind the layman, which is dressed in Mr. Stapleton's clothes. Nightshade suspects a rendezvous between his friend and the maid and tells Mrs. Stapleton of his suspicions. She discovers the truth and Stapleton and Manlove coming in he gets laughed at. Mrs. Stapleton then shows him Jack in hiding, on which Nightshade flies into a terrible passion and nearly forgets his promises. He is unwilling to believe that Jack is at fault and accuses Charles of having seduced him. Jack then relates his story, declaring that Charles had interrupted his marriage, out of envy. He shows Lucy as Miss Fairfax and his prospective bride. Her identity is then made known, she secure of her pardon, is in no way disconcerted, but Jack and his father are very angry at the fraud. Andrew banishes Jack into the country and on Charles' entrance to ask his consent to his marriage, he, in his anger, takes little notice of him and goes on raving at Jack, threatening to disinherit him and to ill-treat him. Manlove shows him the futility of his threats and then Nightshade, in half-acknowledgement of the theory of Manlove as to knowledge of the world being necessary, declares he will show him the world, and goes off without waiting to see Laetitia, who comes in immediately after. The marriage preliminaries are then arranged, and Manlove promises to hurry on the legal formalities and make Dibble work doubly hard as a punishment.

“*Adelphoe.*”<sup>1)</sup>

Demea and Micio are two aged Athenians and brothers, but of very dissimilar character. Demea has married and retired to the country, where he lives on a farm, not far from Athens. There he leads a most penurious and rigid life, disliked by his neighbours and family. He has two sons, the elder of whom, Aeschinus, has been adopted by his bachelor uncle, Micio, and being brought up by his over-indulgent uncle very laxly has been allowed to gratify his inclinations unrestrainedly. In the pursuit of his youthful pleasures Aeschinus has made the acquaintance of Pamphila, the daughter of Sostrata, the widow of an Athenian, who lives in extreme poverty in Athens. Having seduced her, he has been pardoned on his promising to marry the girl and the whole affair has been kept secret, even from Micio; Aeschinus had intended to inform Micio of his relations with Pamphila but had neglected doing so, although the birth of his child was about to take place.

Ctesipho, Demea's second son, who has been brought up very strictly in the country by his father and allowed no liberty, on a visit to the city falls in love with a music-girl in the possession of the procurer Sannio. By some means he gets into trouble, and in order to shield his brother, Aeschinus takes the responsibility of his brother's love-affair on himself and manages to carry off the girl and bring her to his uncle's house, where she remains with Ctesipho.

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<sup>1)</sup> The summary of C. Sulpitus Appollinaris:  
 Duos cum haberet Demea adulescentulos,  
 dat Micioni fratri adoptandum Aeschinum,  
 sed Ctesiphonem retinet. hunc citharistriae  
 lepore captum sub duro ac tristi patre  
 frater celabat Aeschinus: faman rei, amorem in sese transferebat; denique  
 fidicinam lenoni eripit. vitiaverat  
 idem Aeschinus civem Atticam pauperculam  
 fidemque dederat hanc sibi uxorem fore.  
 Demea turgare, graviter ferre: mox tamen,  
 ut veritas patefacta est, ducit Aeschinus  
 vitiatam, potitur Ctesipho citharistriam.



Demea, getting wind of the scandal on his way to Athens, comes to Micio and reproaches him for his bringing up of Aeschînus and his too great indulgence towards the young man, in whom he thinks he sees the bad results of Micio's mild education exemplified, and cries up his system of a strict education, as exercised on Ctesipho, and praises the latter as a steady and frugal youth, who works hard on the farm. Geta, Sostrata's servant, who was a witness of the abduction of the music-girl, goes to his mistress with his story, which she believes, and like Geta, she looks on Aeschînus as the wrong-doer, at which she is very distressed, Pamphila being in labour at the time, for naturally she is of the opinion that Aeschînus means to desert her daughter. She therefore goes to Hegio, her relation, to tell him of her woes and to implore his aid, which he promises her and goes to visit Micio, but meets Demea and tells him the story; Demea sees his bad opinion of Aeschînus still further confirmed and he is very angry. Demea has meanwhile been enquiring after Ctesipho, who is carousing in his uncle's house, and Syrus the head-slave sends his master back into the country to look for him, but he comes back again and Syrus again keeps him out of the way of Ctesiphos, by inventing a story on the spur of the moment, and so screening Ctesipho for the nonce. When Demea hears of Pamphila's condition from Hegio he goes to look for Micio, but without success, as Syrus purposely sends him in the contrary direction, Micio, in the meanwhile, having gone to visit Sostrata at Hegio's request. Being sure that Aeschînus has honourable intentions towards Pamphila, he consoles Sostrata by promising that his nephew shall fulfil his promise to marry her daughter.

On Demea's return from his futile search, he hears by chance, through the stupidity of a slave, that Ctesiphos is amusing himself in Micio's house, and rushing in in a fury, after pushing Syrus aside very roughly, he finds his beloved son together with the music-girl. Rushing out again he comes on Micio and overwhelms his brother with indignant reproaches for having, as he imagines, corrupted his sons and for having not only been a party to Ctesiphos' misdeeds, but also for having paid for the

music-girl and for having harboured her and her lover in his house. Micio brings all his wordly wisdom and philosophy to bear on the incensed father and his endeavours to pacify and soothe Demea are last at crowned with success, so much so that Demea determines to adopt another policy in future as his system of life has proved an utter failure, and to be kind and considerate in future, or at least to put on an appearance of being so. As a result of this decision he sends Aeschinus to hurry on his nuptials and to bring over Pamphilia to Micio's house, whereby he endears himself to this son. He, supported by Aeschinus, persuades Micio, against his better judgement, to marry the aged Sostrata, to give Hegio a farm for a present and to make Syrus and his wife free, in return for their services. Demea then tells the assembled company that the reason of his changed conduct is, that he wished to demonstrate, that it is only Micio's easy-going and indulgent temper that makes people fond of him and not the respect for his life and for virtue and justice. He declares himself now willing to humour his sons in all respects and to be liberal to them, but at the same time he is ready to give them good advice and reproof, if they are desirous of it. In his new-found softness of heart Demea allows Ctesiphos to keep his mistress and pardons him.

*"The Squire of Alsatia."*

Belfond senior, a young country gentleman living in the North of England, has taken advantage of his father's absence in Holland, (whither he has been called on the death of his brother-in-law to do his duty as executor), to pay a visit to London, without his father's knowledge. He at once falls into the hands of his cousin, Shamwell, Cheatly and their Alsatian associates and makes merry with them in Whitefriars. They have imbued the Squire with the desire to play the man about town. With their help he raises money on the estate entailed on him, which bears a rental of 3000 £, whereby their own profit is not neglected. They set him up with clothes and servants, an equipage, &c "in outrageous splendour", to the disgust of Lolpoop, who has accompanied his young master on his jaunt and who, although he seems to be a

fool, sees through the devices of the Whitefriars gentlemen and warns his master against them. Belfond has got into a drunken brawl the first night, by "scouring", breaking into a gentleman's house and carrying off a girl from there, for which delict he is to be had up before the magistrate. The girl has been taken care of by Mrs. Hackum, and Belfond amuses himself with her in the intervals of drinking. He is bitterly envious of his brother, and is determined not to visit him until properly equipped and ready to outshine him in every way. He therefore lends a ready ear to the Alsatian's instructions as to his behaviour and proves a quick pupil in the "cant". He considers himself quite a man about town, and makes use of his new-found learning on every occasion; he is however too ignorant to perceive that they only make fun of him, and that he is the victim of a band of sharpers. They promise to provide him with an heiress as a wife, a proposal to which the Squire readily accedes, but he is again cheated, for the Alsations, in order to get more hold on him, provide him with a fictitious heiress and lady of fashion, in the person of a Mrs. Termagant, a demi-mondaine and a cast-off mistress of the Squire's brother Edward. The woman agrees readily to play the part assigned to her, in order to revenge herself on Edward, and promises a share of the booty to the conspirators, who set her up in fine lodgings and the necessary paraphernalia of a rich lady of fashion, in order to decoy Belfond sen. Sir William has however come back unexpectedly from Holland, and enters into negotiations with a pious hypocrite, Scrapeall, for his ward and niece, Isabella, who has a fortune of 20,000 £ (5000 £ of which Scrapeall retains as his profits) as a wife for his son Timothy, (Squire Belfond), who has been brought up very strictly in the country, and has been given only a very scanty education, and allowed neither money, pleasure nor liberty. Sir William believes Timothy to be a very sober young man and a dutiful son, who does him and his system of education great credit. He also considers him to be the exact opposite of his second son, who has been adopted by his uncle, a wealthy bachelor, living in London. This uncle has brought up Edward Belfond with great liberality and indulgence, and has taken care



to give him an excellent education. Sir William is in his heart envious of Edward's advantages for his son Timothy and is therefore all the more obstinate in condemning Sir Edward's opinions on education and bringing up as false. While waiting for his brother, Sir William overhears the Alsations talking of a Squire Belfond and his family and doings, and at once concludes it must be Edward they are talking of, he being always ready to believe only evil of him and never any good. He therefore embraces the opportunity of reproaching Sir Edward for his too-indulgent treatment of Edward, whereby he has got into licentious ways, and praises Timothy warmly and his system of education as tried and found good and Timothy an example of the result. Sir Edward defends his nephew as committing no heinous crimes and having no faults but those natural to his age and position. He carries off Sir William to visit Edward in his apartments, and there they find him in the company of his friend, Truman, with whom he has been playing and singing, (he being a musician of no mean merit, thanks to his uncles liberality). Unfortunately Sir William's bad opinion of Edward is strengthened by the appearance on the scene of Lucy, a young girl who has spent the night with Belfond, and of Termagant, his cast-off mistress, who had shortly before come to plague Edward about the child she had had by him and because of other matters. He had hidden Lucy in a cupboard, out of sight of the singing-master, and Termagant hid herself in the same place, on the approach of the two old gentlemen, and then dragged the unfortunate girl out, in her jealous fury. Sir William turns Edward out of the room, and again abuses Sir Edward for his lax control of Edward, whereby he has been encouraged to live an immoral life. Sir Edward, not best pleased himself, again warmly defends his favourite and sneers at Sir William's panegyrics on Timothy and his accomplishments and prophecies that he too will sow his wild oats sooner or later and perhaps at an unsuitable time and in a more unsuitable fashion than Edward, who does nothing ungentlemanlike, and can take his place in the world. Sir William is not to be convinced that Edward's life is not one round of lewdness, drinking and debauchery.

Belfond senior, being decked out in his fine clothes, is the recipient of fulsome flattery from the Alsatians; he cannot convince Lolpoop that he is really the fine gentleman he aims to be, and that the Alsatians are his true friends. These latter, seeing that Lolpoop is likely to be a stumbling-block in their path, determine to get him out of the way. They therefore make him drunk and provide him with Mrs. Betty, a whore, with whom he soon makes friends and goes off with her to amuse himself. Lolpoop has warned the Squire that his father is in town, so that Sir William's appearance in the George, when the Alsatians and Mrs. Margaret are about to dine at the Squire's expense, after bumpers all round, is not quite unexpected. Timothy hides, and Cheatly treats the old gentleman to sham and banter, and on his threatening him with a beating, Sir William gets chased out by a rabble, which collects at Cheatly's summons. Sir William still believes that it is Edward who is the Alsatian hero and will not listen to his and Sir Edward's denial. Belfond goes to Alsatia and finds to his great astonishment his brother, who was believed to be in the depths of the country, carousing with his Alsatian friends; it is therefore the real Squire and not an imposter who had usurped his name, who is "painting the town crimson". Belfond, who has been thoroughly primed with alcohol and instructed to behave impertinently to his relations under any circumstances, and not to let himself be browbeaten by them, is very tipsy and quite ready to show off his new acquisitions, and to parade as a complete Alsatian before his brother and to prove his equality with him. Belfond jun. is very little impressed with his brother's demonstrations and tries to prove to him that his so-called friends are cheats and bullies and cowards and entreats him to come away with him, but Belfond sen., in his drunken stupidity, is not to be convinced of the truth of his brother's accusations and refuses to go back to his father, in spite of Belfond junior propheysing that he is on the brink of ruin, nevertheless offering to undertake a reconciliation with his father. Belfond sen. prefers to remain with his cringing friends, under the impression that their flattery and fawning is respect and love for him, and that his brother only wants to get him away

from them out of pure envy. Belfond jun. goes off, but is determined to save the foolish youth from downfall, in spite of himself.

Sir William, after receiving a visit from Scrapeall in the presence of Sir Edward and arranging matters satisfactorily as to his niece, informs Sir Edward that he has made arrangements for marrying Isabella to Timothy, and avers that her being an heiress makes up for her being a puritan, an opinion to which Sir Edward strongly objects. Sir William again abuses Edward and bets a hundred pound with his brother, that Edward was concerned in the rabble of the night before, although he and his uncle deny it. The latter then says that Edward had found someone who went by his name, but does not say that it was Timothy. Sir William gets further fuel put on the fire of his wrath against Edward, by his attorney coming to complain that his daughter Lucy has been seduced by Edward and has gone off with him to a private lodging. Sir Edward promises him reparation, if the story be true, and he will keep silence on it and Sir William is again madly angry at Sir Edward's leniency. Sir William now receives a letter from his steward, saying that Timothy had gone off with Lolpoop on horseback and that he was not to be found, and makes great lamentation. Sir Edward then suggests mildly that he may be the one who has played pranks in Whitefriars, but Sir William will have none of it. Lolpoop now appears in the street with Mrs. Betty, and being harangued by his master, who in a blind fury beats him and the whore and makes such a hubbub that a mob collects, has to confess that his young master is in Whitefriars. He gets another beating and Sir William chases off Mrs. Betty, who gets followed by the mob and Sir Edward, as magistrate, goes off to appease the mob. Sir William, conducted by Lolpoop, goes to Whitefriars to fetch his son, but on his trying to strike him gets held fast and has to listen to several very bitter speeches from his otherwise so dutiful son, in which he reproaches him for having brought him up as a grazier or butcher and in the greatest ignorance and penury, and gives the old gentleman, who can hardly put in a word edgeways, a whole volley of cant over his astonished head. Belfond announces his determination not to be



outdone by his brother, not to return to his father, who has so ill-treated him, and that he means to make the best of his future estate. Having shown hereby that the lessons of the Alsations have fallen on fruitful ground, he, supported by them in his opposition, refuses to believe that Sir William's statement that he has provided a rich bride for him is true and that he is ready to pardon him, if he will agree to the contract. Belfond senior thinks it is all a sham and Sir William goes to The Lord Chief Justice for help. Cheatly then persuades Timothy of the necessity of getting married quickly to their heiress, before his brother and father can trick him out of the matter, and hurry off to get the chaplain and prepare Mrs. Termagant, who is to receive them for the ceremony in the lodging prepared by the sharpers for the purpose. The introduction takes place, with a good deal of bamboozling on both sides, Belfond excuses his tipsy condition and begs Mrs. Termagant to decide quickly, she having pretended to demand an interval for reflection. They are interrupted by the return of Sir William, with constables. A free fight between them and the friars ensues, in which Sir William gets taken prisoner and is about to be ducked, when Edward appears with friends and servants and beats the rabble off and the chief culprits get ducked and maltreated in their turn. Sir William now changes his tune towards Edward and is very grateful to him, especially when he promises to deliver up his recalcitrant brother the same evening.

In spite of the repulse they have suffered, the Alsations are not to be discouraged and go to look for the Alsatian chaplain and for Belfond sen. who has been hiding safely during the row, and take him off to Mrs. Termagant's, in order to accelerate the marriage as much as possible. Timothy is quite willing and is eager to get possession of his rich heiress before, (as the Alsations insinuate he will do), Edward breaks off the brilliant match by his interference, being envious of him.

They assemble at Mrs. Termagant's apartments, and the parson is about perform the curtailed marriage-rite, when Belfond jun. comes with the constables and Truman, bringing a warrant. He threatens to carry his brother off by force, if he will not come

otherwise, and discovers the identity of Tim's much-lauded bride. Mrs. Termagant curses her misfortune in having her fortune ruined, seeing in the interruption the *comble de ses malheurs*. She had chiefly assented to the plan of the marriage with Tim, to be revenged the more thoroughly on Edward, having seen herself thwarted in her former designs of revenge, she having set her brother on him, disclosed the secret of Lucia's seduction to her unsuspecting father, after having ill-treated and abused the girl, and, with her brother's help, having made mischief between Belfond and his bride, but only non-success had crowned her efforts hitherto. Belfond jun. takes his brother away with him, leaving Truman to arrest the three chief Alsatian culprits and Mrs. Termagant to brood over further plans of revenge against Edward, having at the last moment been prevented from stabbing him by Truman's holding her arm.

A great tumult now takes place in Whitefriars on the appearance of the guard, and the prisoners are taken away too.

Sir William has gone to his brother's house in the meantime, in deep distress, has been comforted and consoled; his afflicted brother, on Sir Edward's advice, resolves not to punish his wicked son by casting him off, as he was in the first heat of displeasure about to do, but to receive him with kindness and to treat him liberally in every way.

In the intervals of the search for his brother and of the other circumstances which have been taking place, Belfond jun. has found time to occupy himself with serious matrimonial affairs. On Sir Edward taking him to task gently for his loose life and suggesting that he should settle down and marry, Edward confesses that he has made a choice, but, sure of his uncle's acquiescence, will not divulge the lady's name until he is certain of winning her. He and his friend Truman had fallen in love, par distance, with Scrapeall's niece Isabella (the proposed wife for Timothy) and with his daughter. Both the girls had, before their residence in Scrapeall's house, been well brought-up and had enjoyed their freedom, but Scrapeall had kept them in the strictest seclusion, under the chaperonage and supervision of a very precise

governess, and they were forced to conform to Puritanical ways and customs. The two gentlemen had seen and admired their "little churchwomen" and had become constant attendants at lectures and sermons on their account and to be able to see them. They have been so vanquished by the ladies' charms that they are determined to make their acquaintance and press their suits, are however, in difficulty how to contrive this, in view of the strict surveillance under which the girls suffer. Truman manages to find a solution of the difficulty, and finding that he knows the brother of Ruth, the precise governess, he dresses up as a Puritan, brings her a fictitious message from her brother, as being her cousin, is very well received; he has heard from her that Scrapeall has made a bargain with Sir William for his niece, and will do the like by his daughter, this of course complicates matters. While Belfond is defending Lucia from Termagant's fury and breaking to her the fact that he loves her but can't marry her, Truman has again besieged the fortress, and by making violent love to the hypocrite Ruth and by the offer of a bribe, to which she succumbed immediately, he has paved the way for their introduction to the girls, and she is ready to deliver them to the young men. They therefore both dress as Puritans and adjourn to Scrapeall's house and are presented by Ruth to the girls, to whom she has already praised up the young men and has recommended them not to be coy and silly, a monition which was quite unnecessary, for the girls had fallen just as much in love with their beaux as they with them and had been almost on the point of quarrelling, because they believed they were both attached to the same man. The first preliminaries having taken place and the girls having informed their lovers, that their Puritanism is as much assumed as theirs, the young men declare themselves without further circumlocution, informing their "futures" as to their financial status and persuade the girls to leave Scrapeall's house. They have not quite come to a decision, when Ruth sends the lover's away, on Scrapeall's return home. Ruth undertakes to bring the ladies to Edward's rooms at night, and they have to defer the negotiations. Termagant, having watched Belfond go into Scrape-



all's house, has found out too that Isabella is to marry Tim, but from what she has heard, suspects Edward of having matrimonial intentions on her too, so she thinks she has found occasion to wreak her vengeance on Edward by trumping up a story as to her being deserted by him. To this intent she makes her brother pursue her with a drawn dagger and she seeks refuge in Scrapeall's house, where she is received by Ruth and the girls, and refreshed. She then tells a long rigamarole of how, as an innocent girl, she had yielded to the entreaties of Edward on his promising her marriage and had been seduced by him, had had a daughter by him, and that he had deserted her, having postponed the fulfilment of his contract on some threadbare excuse, and that now he had quite abandoned her for an attorney's daughter. At first they believe her, and Isabella is inclined to believe the story, even when Ruth sees through it and packs Mrs. Termagant off in a hurry. Teresa tries in vain to mollify her cousin, but does not intend to relinquish her lover on Isabella's account and they try renewed persuasion, with a certain amount of success, so that when Truman and Belfond once more come to Scrapeall's house and have listened to Ruth's account of the contretemps, she consents to again receive him, and after Belfond assuring her that he was contracted to no one and protesting his innocence Truman suggests taking the girls to Sir Edward's house and placing them under the protection of his sister, who keeps house for him. Isabella still wavers, but on Belfond's earnest protestations that he will clear all up and on seeing that Teresa and Ruth will leave her to her fate, unless she accompanies them, she at last gives way and goes with them to Sir Edward's, where they arrive masked; Edward begs his uncle to harbour the ladies, without enquiring into their personalia for a short time. Edward then goes to fetch Lucia to make her peace with her father, he declares that he alone has been the guilty party and takes all the blame upon himself. Sir Edward promises to pay the sum of 1500 £ the next day, as a recompense for the damage done to Lucia's character, and reconciles her to her father. This done, Sir Edward asks who the ladies are that are under his protection, and

Edward now tells him that they are Scrapeall's niece and daughter, and that he and Truman mean to marry them, although Isabella was the bride his father had bought for Tim . . . Mrs. Termagant now appears dressed in man's clothes and affirms that she is contracted to Isabella and that Isabella has been enjoyed by him. Sir William cries out that his son has escaped being married to a bad lot, not knowing how near the mark he has shot, and Belfond jun. goes to fetch Isabella and her companions to confront the supposed lover of his bride. Of course Isabella and Belfond see that she is the victim of some conspiracy, in spite of the witnesses Termagant brings forward, and Belfond, pulling off her wig, discovers his devil of a former mistress. The others recognise her too, and she, in desperation, shoots at Belfond, but the pistol only flashing, she misses her aim and they hold her fast. Sir William is very glad that Edward has, as he fondly imagines, stolen away Isabella and brought her to his uncle's house, so that Tim may have her as a gift and not as a bargain; Isabella disenchants him, as she declares she would never have performed her share of the bargain, and Sir William has to make "gute Miene zum bösen Spiel" and acquiesce. Tim now comes to his father, very penitent and subdued, and asks his father's pardon, confessing that he has been cheated and deceived by his fine friends. Sir William forgives him, promises him a good allowance and that he will come to live a life of pleasure with him in town, and professes his regret that the projected marriage cannot take place, as the lady has already made her choice in the person of Edward. Tim is well-pleased to have a fling first before taking upon himself the yoke of matrimony. Sir Edward then questions Edward as to his incumbrances and obligations, and he acknowledges that Mrs. Termagant is his only burden and that he has the child now in his possession, which she asserts to be his. Sir Edward promises her an annuity, so long as she keeps quiet, and to bring up the child as a gentlewoman. Termagant, grateful and subdued, makes a rapid exit, so as not to witness the triumph of her rival. Sir Edward makes a very liberal settlement on Edward and appoints him his heir. Edward is very grateful for the great

kindness of his uncle and Isabella makes his cup of joy to overflow by at last yielding to persuasion and accepting her contrite lover, on perceiving that he really is sincere in his avowals and repentance. Congratulations pour in on all sides and the rejoicings are only interrupted by the entry of the three chief Alsatian rogues and a constable. Timothy tells them his opinion of them to their faces, and Sir Edward promises that he will see to their and their accomplices' being put to rout as well, and threatens them with prosecution and punishment. The festivities in honour of Edward's and Truman's engagements recommence, and Sir William turns Scrapeall out, when he comes to complain of the elopement of the two girls. He tells his brother that he has been in the right, but that he must not triumph over the vanquished. Sir Edward replies by a verse condemning severity and praising gentleness towards children, who must learn by example how to regulate their lives and conduct.

On comparing the plots of the different plays carefully it will be perceived that Cumberland spoke the truth when he said that "the plot of the '*Adelphoe*' was not in his contemplation" for he has not adopted the plot in its general outlines and has made use only of a minimal part of it. He has however made several of the chief and secondary incidents his own. At the same time it is apparent that Shadwell has adhered very much more closely to the plot of the Latin play, as a whole, than Cumberland has, at the same time adapting it to suit his purpose and adding numerous incidents of his own invention. Cumberland has also added numerous original incidents to the primary ones and has adopted a good many out of "*The Squire of Alsatia*", which do not occur in Terence's comedy.

Another fact which will be readily observed on contrasting the plays is, that neither Shadwell nor Cumberland have retained the "sweet simplicity" of the ancient play, in fact we may say that the complications and involutions of the intrigues augment in geometrical progression with the modernity of the play, for "the tangled web he weaves" before the Gordian knot is tied and unloosed is even more difficult to disentangle in Cumberland's comedy than in Shadwell's.



It will be best to distinguish those incidents which Cumberland has adopted from the "*Adelphoe*" in the first place, and next to examine what he has omitted, and then to employ the same plan with regard to the "*Squire of Alsatia*", and lastly to enumerate those circumstances and situations which are of Cumberland's own creating and not to be found in the other plays. The characters of the dramatis personae will be considered by themselves, as will the parallels and resemblances between passages and sentiments in the several plays.

In both plays the elderly men are brothers, (Cumberland makes them step-brothers to make the contrast between dispositions of the two more plausible). One lives in the country, the other in the city; the country gentleman has two sons, the elder of which has been adopted by his town-uncle and brought up indulgently, the younger having remained with his father. Both of these younger sons have been brought up strictly, and made to work hard, and live the penurious life of their father, who allows them no relaxation or pleasures. Both fathers are convinced that their way of bringing up with fear and harshness is the only right way to keep a young man in the straight and narrow path and that the too-great indulgence, as manifested by the indulgent uncles towards their adopted sons, only conduces to ruining their morals and to no good, whereas both the uncles consider knowledge of the world very necessary for a young man and regret the ignorance of their country-bred nephews. In both plays one of the opening scenes is where Demea in the one case and Andrew Nightshade in the other reproach their respective brothers with having spoilt their eldest sons. In both cases the uncle defends his nephew from the imputations cast on him and his treatment of the young man. In both comedies the irate old father comes upon his second son unawares, and is at first indignant at his conduct, but afterwards relents somewhat. Both young men are together with a female companion when found by their fathers, Ctesipho, together with the music-girl in his uncle's house, Jack with Lucy in Laetitia's studio (in Mr. Stapleton's house; both have tried to conceal themselves, but are

at last found. Aeschinus is reproached behind his back, by his father for imaginary misdeeds as well as real ones, and Demea has just cause for his recriminations whereas Nightshade only can impeach his son Charles with having (as he imagines) hindered Jack from making a good marriage and with having suggested Jack's frolic to him. Charles is guilty of no immoral or ungentlemanly conduct, of which his father has a concrete example, as is the case with Demea and Aeschinus. Both fathers take their erring son off into the country as soon as possible after meeting with them, Demea waits until after the nuptial festivities of Aeschinus and Pamphila are concluded, but Nightshade carries Jack off before Charles' bride is even presented to him as such. Both fathers promise not to punish their son any further, Demea allows his son to keep his music-girl, Nightshade determines to take Jack on a tour. Both Demea and Nightshade repent their former way of life, and both acknowledge grudgingly that they have gained nothing by their way of life, but both are actuated by self-interest: Andrew Nightshade sees that his passion and violence have only brought him into trouble, Demea that his moroseness has only gained him enemies. Both determine to reform, but Andrew is the more sincere, for he gives his word to refrain from violence on all occasions, whereas Demea decides to be amiable and generous (at other people's cost) as long as it suits his purpose. In reality neither of them throw off the old Adam in other respects, though Demea pretends to do so.

In neither play has the old father an opportunity, until the very last, of meeting with his town son and neither of the fathers see their son's future wife, during the progress of the play, as the bride, but Nightshade makes the acquaintance of Laetitia, during his stay in her guardian, Mr. Stapleton's house.

Both Demea and Nightshade have a conversation with an old friend about their town sons, but whereas Mr. Stapleton praises up Charles, Hegio denounces Aeschinus' conduct to Demea. Mr. Stapleton offers his ward as a wife for Charles, Hegio, who is acting as protector to Pamphila, demands reparation for her. In "*The Cholerick Man*" as in the "*Adelphoe*" the town brother

comes to the aid of his country brother. Charles gives Jack money to amuse himself with, but without knowing the purpose to which it is to be put. Aeschinus pays for the music-girl, or rather gets her paid for, and is aware of the purpose the money is for, for he brings the girl to Micio's house for Ctesipho. Gregory aids and abets his young master Jack in his pranks, and is a party to his matrimonial projects, and does his best to keep the young man out of his master's way. Syrus is also a helper in the music-girl affair and provides the where-withal for the carousal and does his best to conceal Ctesipho from his father. Both get out of the way when they see that things are going crookedly. Both Syrus and Gregory revenge themselves on Demea and Nightshade by taking advantage of them, when occasion offers, and by being rude and impertinent under the guise of commiseration, submissiveness, and servile deference. Syrus sends Demea on a wild-geese chase purposely, Gregory has to go on an unforeseen one in his master's service. These appear to be the sum total of the circumstances which have been taken from the "*Adelphoe*", there is hardly anything continuous or connected about them, which can be considered as forming a plot, they have been taken over into Cumberland's play as occasion served.

More important are those incidents in the "*Adelphoe*" which have *not* been made use of by Cumberland.

The most momentous incident of the "*Adelphoe*", which forms the hypomochlion of the play, has been totally omitted by Cumberland in his adaption, id est, that of the abduction of the music-girl from the procurer, Sannio's house by Aeschinus for his brother Ctesipho, together with all the circumstances attending and following on it, such as the beating of the procurer, the carrying off of the girl to Micio's house, the bargaining for her by Aeschinus and Syrus, the final hushing up of the affair and the complicity of Micio, the spreading of the report that the girl was for Aeschinus himself, which was carried to Sostrata, her fetching Hegio to help them, and his demanding reparation from Demea and Micio. Another series of important incidents that have not been employed in "*The Cholerick Man*" are: the seduction of Pamphila by



Aeschinus (mentioned in the "*Adelphoe*" as having occurred some months beforehand), his promising to marry her, his procrastination about informing his uncle Micio of the affair, the birth of his child, his apparent desertion of Pamphila, the satisfactory arrangement of the marriage, the clearing up of the misunderstanding by Micio the alteration of the marriage arrangements by Demea, the bringing of Pamphila to Micio's house. Cumberland has, like Terence, the incident of mistaken identity between the two brothers, but he has almost completely reversed and altered it. Aeschinus voluntarily takes the scandal of the music-girl's abduction upon himself, to screen his brother from the anger of his father, and his father, as well as Pamphila and her family and the general public accept the affair as being carried out by him for his own account, and Pamphila believes herself to be deserted by Aeschinus on that account. Jack, on the contrary has adopted Charles' name without the knowledge of his brother and the latter is ignorant that he has been masquerading as Mr. Manlove to Laetitia, Lucy and the Stapletons. Jack himself lets the secret out. Laetitia takes Jack to be Charles and is annoyed at the manners he has assumed, as she believes, in an ungentlemanly endeavour to annoy her and to show his unwillingness to pay his suit to her; she is undeceived by Lucy who clears up the mistaken identity of the two brothers. All other persons concerned were aware of Jack's real personality.

The not-returning home of Aeschinus the night before the play commences, Micio's uneasiness on this account and because of his never-ending intrigues, which he had hoped had ceased, Aeschinus having expressed a desire to marry, the entry of Demea in a fury because he on his way into town had heard tidings of the scandal with Sannio, Ctesipho being about to fly the country because of the disgrace he had got into—are all circumstances of the first act of the "*Adelphoe*"; not to be found in Cumberland's play. In the second act the sacrifice of Aeschinus' good name for his brother's sake, his having thereby rescued him from disgrace and Ctesipho's gratitude for his rescue find no place in the "*Choleric Man*", Charles wishes to prevent his brother getting into further

scrapes, but is hindered from doing so, because other circumstances occur to do so. Jack is anything but grateful for Charles' interference, and the only moment when a spark of gratitude illuminates him is when Charles gives him money and lends him clothes, so that he may make a respectable appearance in town. We find no parallel incidents in Cumberland's comedy to that of Syrus preparing a feast for the music-girl and Ctesipho, of their making a cheerful day of it, together with Aeschinus and with Micio's consent, as soon as they tell him the true story. Demea's being sent into the country to look for Ctesiphos, his return to town on not finding him there, his vain search for Micio, Syrus trumping up a story about Ctesipho having abused Aeschinus for having abducted the music-girl and of his having beat Syrus and the girl very soundly, having returned again from the country in order to keep Demea out of the tracks of Ctesipho, Syrus going off to feast and drink by himself and getting pretty drunk, the dilemma of Aeschinus how to exonerate himself, without exposing his brother, his repentance over his procrastination, his projected visit to Sostrata's house, in order to explain matters, his being met by Micio and having his own story told him by the same with comments and reproaches, his repentance and sorrow at the loss of his fiancée, which appears to be about to fall upon him, his joy at hearing that matters now run smoothly, and his haste to prepare his own nuptials, Demea's coming to Micio very much post festum to reproach him (after informing him of the fresh enormities of Aeschinus' committing, referring to the seduction and supposed desertion of Pamphila) for arranging matters as he has done and for not only letting him marry a penniless girl, but also for paying for the music-girl and keeping her in his house, where shortly a bride is to come too, are incidents of the third and fourth act which have been set aside and not employed in "*The Cholerick Man*". The same must be said of a variety of incidents of the fifth act, for example, Syrus appearing before Demea drunk and a servant coming out with a message to Syrus from Ctesipho, which he delivers in the hearing of Demea, so that he learns that his son is being concealed from him in Micio's house, Syrus'

trying to prevent Demea going in and the latter's forcing an entrance into the house, where he finds Ctesipho carousing with his music-girl, Demea's rage at Micio having been a party to Ctesipho's transgressions, Micio's exhortations not to bother himself about the extravagance of his brother and sons and to be easy about the moral conduct of his sons, as they will grow older and wiser, Demea's self-incriminations and resolves to alter his life, his new-found amiability towards his inferiors and towards Aeschinus, his demonstrations of affection towards him, and his proposal that the garden-wall should be broken down and Pamphila and her relations be brought over to Micio's house that way, without consulting Micio. There is nothing whatever resembling the last scene of the "*Adelphoe*" in "*The Cholerick Man*", in which Demea, aided by Aeschinus, persuades Micio, against his will, to promise to marry Sostrata, Hegio gets a farm given him, Syrus and his wife are made free (Demea purchasing the latter's freedom), Syrus gets an advance of money made to him at the suggestion of Demea, supported by Aeschinus, but against the better judgement of Micio and at his cost, and in which Demea turns the tables on Micio by showing how far over-indulgence and liberality can go and that Micio is only loved for what he gives and not for what he is.

Shadwell keeps much more closely to the original plot in his play, we find the abduction of the music girl in another form i. e. that of the abduction of a wench from a gentleman's house at night by the tipsy Squire Belfond and her being taken to Mrs. Hackum and remaining in her charge. Like Ctesipho the young Squire got into trouble on this account, but was not rescued from this scrape by his brother, for at the time of its taking place Edward imagined him to be in the country.

In "*The Squire of Alsatia*" there are two pairs of brothers, as in the other play, the only difference being that Shadwell makes the city-gentleman adopt the second son of his brother. The incident of the mistaken identity resembles that of the mistaken identity of the brother's in the Latin play, with the difference that it is only Sir William who when hearing of the goings-on of a



Squire Belfond in Alsatia, immediately concludes that his town-bred son is meant. Of this misunderstanding Isabella, Edward's bride, hears nothing, but a false story of other crimes of his is brought to her ears, and she believes herself to be deceived as is the case with Pamphila and Aeschinus. Like Aeschinus, Edward has been guilty of seduction, in two cases even, and like him he has a child by one of the women, but his bride is not the victim of his passions, as is Pamphila of the thoughtlessness of Aeschinus. Like Micio, Edward's overindulgent uncle makes reparation to these persons for the wrong done to them by his nephew. Sir William, like his model, Demea, gets to hear of his city-bred son's iniquities, and reproaches his uncle for his moral laxity towards him and for helping the young fellow. Lolpoop, like Syrus, gets drunk while his young master, the Squire, is having his fling and like him he gets seen in this state by the irate old father and is forced to reveal the place of hiding of the Squire. Sir William finds his son drinking and making merry with his friend Mrs. Margaret and the others, but not in his uncle's house—in Whitefriars, at a tavern. The incident of Aeschinus and Syrus bargaining with Sannio for the girl finds its counterpart in the play of Shadwell's in Sir William's making a bargain with Scrapeall about his niece as a bride for Belfond senior. Edward has informed his uncle that he wishes to marry, but still continues his wild life, Sir Edward is uneasy about this and wishes him to reform and Edward conceals the identity of the object of his affections, incidents which closely resemble incidents between the corresponding personages in the "*Adelphoe*". Edward has a singing-master and his daughter to practise with him, Micio will keep the music-girl to practise with, Demea allows Ctesipho to keep his music-girl, Sir William purposes to let Tim stay in town and "do his share of wenching", before he marries. Demea is at the last friendly to Aeschinus, but the friendliness arises from self-interest; Sir William is very loving to Edward at the conclusion of matters, out of pure gratitude, and because he repents genuinely of his harshness towards him. Like Demea, Sir William, through his brother's influence, purposes to alter his life and is determined to become liberal and

amiable, but unlike Demea, his repentance is real and his resolutions are honest and issue from a conviction that he has been in the wrong and that his brother's precepts are better-founded than his own. He does not follow the dictates of his own interest but those of his conscience.

There is little resemblance between the last scenes of "*The Squire*" and those of the "*Adelphoe*"; they probably seemed as unlogical and improbable to Shadwell as they did to Cumberland. Demea's indiscriminate, philanthropic actions at the expense of Micio, his betrothal to Sostrata and Demea's exposition of the ground of his assumed liberality find no place in "*The Squire*". The chief incident that Shadwell has adopted here is the bringing of Edwards' bride to his uncle's house, accompanied by her friends and relations, which he has taken from the bringing over of Pamphila and her household to Micio's house. There are numerous other incidents of a subordinate character, which Shadwell has used in his play and which he has adapted, but these given here are the chief ones. Of course he has added many original circumstances, and it is with these that we are chiefly concerned, for it is among these incidents, which are not in Terence's play, that we must look for the resemblance between the plays of Shadwell and Cumberland, in order to prove that there is a connection between the two plays. In the "*Squire of Alsatia*" Belfond senior comes into town, during his father's absence from home, and without his father's knowledge or permission, he is attended by a manservant and has ridden into town, where he falls into the hands of his cousin and the cousin's Alsatian friends in Whitefriars, is set up by them in fine clothes, and is provided with money, through the agency of his friends. Being dressed up in his finery, he is flattered by his friends and receives instructions in cant and how to behave. Jack Nightshade also comes to town under the same conditions, but goes to his brother's house, where his brother takes pity on him and gives clothes and money, so that he may appear as a gentleman. He is then received by Dibble, as requested by him and conducted to a rendezvous with Dibble's friends and boon-companions. Having

selected his brother's most resplendent suit, Dibble flatters Jack and gives him instructions how to deport himself and how to converse.

The scene of both the modern plays is laid in London and in both the old country gentleman has, or has had, connection with Holland. Sir William is absent there on the business connected with an executorship, at the time the play begins, Andrew Nightshade spent the best part of his life in commerce in Holland or on a Dutch merchant-ship. The incident of the letter about the young man leaving home, during his father's absence, is to be found in both plays. Cumberland makes Jack write it to his friend Dibble, announcing his arrival in town, Shadwell makes Sir William receive a letter from his steward, relating that the Squire has left home. In both plays the father tries to arrange a marriage for his country-bred son and fails, Sir William makes arrangements with Scrapeall for his daughter and Andrew Nightshade discusses his ward with Mr. Stapleton to this purpose, but fails because Mr. Stapleton had referred to Charles and not to Jack. Sir William fails in his ambition, because the lady in question has already made her choice in the person of Belfond senior's brother.

One of the first scenes in both plays is laid in a lawyer's office, and both of the elderly country gentlemen are in London on law-business, and both get taken into the city in their brother's carriage. Sir William and Andrew Nightshade both reproach their brothers, not only for the too-indulgent bringing-up of their adopted sons, but also on account of the *education* they have given, an incident which is not in the "*Adelphoe*". Both of the young fellows have been sent to school and University and sent on the grand tour, both are connoisseurs of the fine arts, Edward devotes himself to music, Charles has a collection of pictures. The incident of the two elderly gentlemen visiting Edward in his rooms and finding him with Truman, who has also come to visit him and has joined with Edward and the musicians in making music is changed by Cumberland to a visit to young Manlove's picture-gallery by Laetitia and Mrs. Stapleton, but in the absence



of its owner. Both young city men have been set up in apartments of their own by their adopted father, and both are visited there by him.

Belfond junior and his friend Truman adopt the disguise of Puritans in order to make the personal acquaintance of their future brides, Manlove adopts the disguise of a painter to make Laetitia's acquaintance the more naturally; he pretends to be a friend of Manlove's and brings a letter of introduction purporting to be from Mr. Manlove; Truman pretends to be the cousin of the governess and to bring her a message from her brother. The heroines of both the plays are both orphans and reside in the house of their guardians; both have received excellent educations, and both have fallen in love at first sight with their lovers; in both cases it is an affair of mutual attraction. Both young ladies are heiresses, and both of their fiancés get sufficient money settled on them by their uncles, to enable them to marry.

Cheatly and the other Alsations suggest a rich marriage to Tim, and he accepts the suggestion readily. They provide him with a bride, a make-believe heiress and lady about town, in the person of Mrs. Termagant, who accepts the rôle offered to her in order to revenge herself on Belfond junior, whose cast-off mistress she is; she is to share the booty with the Alsations. Jack himself requests Dibble to look for a rich wife for him. Dibble accedes to his request, and bribes Gregory to help him. As a bride for Jack he selects his sister, Laetitia's maid, and persuades her to personate an heiress, and to adopt her mistress's name. After demurring she consents to the plan, to spite her mistress. In both cases the country bumpkin is chiefly desirous to get married to get out of his tyrannical father's control, and in order to be able to crow over his brother, of whom he is himself envious and who, as he believes, interferes with his pleasures out of spite and envy. Both these heroes get tipsy before they undergo the ordeal of an introduction, in both plays their interview with the feigned heiress is interrupted and the clandestine marriage prevented, in the case of the Squire its prevention is entirely due to Edward's interference, in Jack's the marriage not taking place

is due only in part to Charles. Belfond junior and Charles Manlove both discover the identity of the pretended heiress, and both of these gentlemen discover who it is that is supposed to be himself; Jack confesses that he has adopted his brother's name, Edward finds out that it is his brother who is playing the Squire in his own person and not an impostor, who has adopted his name, as he and his uncle believe, when they hear from Sir William that there is someone behaving outrageously in Whitefrars under the name or Squire Belfond, and whom he obstinately insists on believing to be Edward. Both Edward and Charles, on finding out that their brother has got into a scrape, go after him to prevent his getting into further trouble and disgrace. Dibble warns and helps Lucy as does Termagant's brother his sister. They both dog Belfond junior's footsteps on seeing him disguised, and find out the identity of Isabella's lover. Dibble and Lucy both suspect that the painter is some-one else, and they find out who he is. Termagant makes use of her knowledge to annoy Isabella and Edward, Lucy does the same thing when she informs her mistress, (too late as she thinks) who Manlove is and who has been passing himself off as a painter. Termagant gets threatened with punishment, but is finally pardoned, Lucy gets a good scolding from Laetitia and then forgiven by her. Cheatly and his associates get severely punished for their fraudulent actions towards Timothy, Dibble is to have double work in Manlove's office as a punishment.

Both of the country-bred heroes complain of their father's harsh treatment, both know that the property is entailed upon them, both the angry fathers threaten to disinherit their erring son, and both are informed by their brother that it is impossible to do so. Sir William beats Lolpoop and Mrs. Betty until a mob collects, Andrew knocks a newsman on the head and a rabble collects, Sir Edward appeases the mob in the first instance, Mr. Stapleton does so in the second case. Sir William gets threatened with a charge for manslaughter, if the mob do for Mrs. Betty, Andrew Nightshade is threatened with being arrested for murder or manslaughter if the injuries to the newsman cause his death. Sir William gets chased by the Alsatians, and taken prisoner, and

nearly gets a ducking, but is rescued by his son and servants; Nightshade is chased by the mob into Stapleton's house, and he is rescued from their anger by Gregory and Stapleton, before he gets the ducking that Gregory wishes he could have had.

On their being first found out by their respective fathers, Timothy and Jack both brave it out and are impertinent to them; Timothy is much more repentant than Jack, both are extremely indignant at the fraud practised on them.

Lolpoop warns Timothy as to his friends, Gregory in a fit of compunction is about to warn Jack that he is being deceived, when their conversation is interrupted. Sir Edward and Manlove both recommend their irate brothers to treat their erring sons with kindness and both follow the advice given, but Andrew does so very unwillingly. Finally both Sir William and Nightshade have to acknowledge that their brother's theory was right—Sir Edward's, that liberality and kindness towards one's children works better than harshness—Manlove's, that knowledge of the world is necessary to a young man.

There are several points and circumstances in the "*Squire of Alsatia*", which Cumberland has not made use of, but they are mostly of secondary interest. We find no parallel to Tim's panegyrics on London life and his new friends, their arrangements as to ways and means, Jack's raising money on his future estate and being given  $\frac{1}{4}$  goods instead of money, in "*The Choleric Man*". All the incidents connected with Mrs. Margaret, the drinking scenes and the dinner at the George, Sir William's hearing his dispraises sung and being bullied by the Alsatians, Sir William's visit to Edward's lodgings, the appearance of Lucy and Termagant and the insulting of Truman have not been employed by Cumberland. All the incidents connected with Lucia, her father and the secondary "intrigue" between Truman and Teresia have been omitted by Cumberland; there are no parallel characters in his comedy to those of Truman, Teresia and the attorney. All those scenes too are wanting where Termagant threatens Edward with personal violence, where she lets herself be pursued by her brother, takes refuge in Scrapeall's house and tells her infamous lies



to Ruth and the girls, the scene where she dresses up as a man, to personate a favoured lover of Isabella and produces witnesses to swear to the fact, are all without a counterpart in the XVIII century comedy. The only resemblance to be found is between the confrontation of Termagant, as Isabella's lover, with Isabella herself, and Belfond's unmasking her and the confrontation of the supposed Miss Fairfax with the Stapletons and Nightshade, and the exposure of her fraudulent assumption of her mistress's name. The scenes between Sir William and his son Edward have not been taken over by Cumberland: in his play they only meet for a moment when Charles comes to ask his father's consent to his marriage. In "*The Squire*" there are festivities in honour of the double engagement and a general settling up of affairs, matrimonial and financial, in the presence of Sir William and Timothy. In "*The Cholerick Man*" Nightshade and Jack take their departure before the engagement is made perfect between Charles and Laetitia, and there are no festive celebrations to commemorate it. We will now turn to the incidents in "*The Cholerick Man*", which are original and not to be found in the other plays.

The first scene of the play in Frampton's office is quite original, and demonstrates Manlove's real philanthropy in contrast to the reluctant generosity of Micio in the final scene of the "*Adelphoe*". The incident with Miss Fairfax's papers, the change of name by Charles on his adoption by his uncle, Gregory's being taken into confidence and bribed to help in Dibble's marriage scheme, the incident with the cab-man, the refusal of Manlove and the attorney to have anything to do with Nightshade's lawsuits, the incidents connected with the lawsuits themselves, Jack's visit to Charles, Laetitia's sojourn in Italy, her study of painting, her painting her guardian's portrait, are all original incidents. All those incidents arriving from the fact of Jack's having taken his brother's name; his introducing himself to Laetitia and Mrs. Stapleton as Mr. Manlove, his showing the ladies his brother's pictures as his own, his refusal by Laetitia on meeting him, when he comes to see Lucy and Laetitia believes he is proposing to her, her refusal of Charles when he comes again in his painter's dress to plead Mr.

Manlove's suit, and the various contretemps between Laetitia and Charles, when she speaks of him and he thinks she means Jack, the information given by Charles to Laetitia that Jack had paraded as Mr. Manlove wrongfully, have no model in the other plays. Charles' cross-examination of Dibble is almost original; the incident of the layman dressed up as Mr. Stapleton being used to hide Jack is new in this form, but in the other plays the corresponding character hid in a cupboard or in a room of the George, to be out of his father's reach. Two quite original incidents are the adoption of the name of Miss Fairfax by Lucy, and the breaking of the newsman's head by Andrew Nightshade, and the conspiracy of all the Stapleton household and Manlove and Gregory to punish him for his outrageous bursts of fury, by pretending that he had probably killed the man and that he would be arrested, and Manlove's promising to help him on condition of Nightshade giving his word of honour never to use violence again.

Dibble and Lucy try to make out that the whole marriage-arrangement was a hoax, got up as a joke; Nightshade tells Jack to speak up, when Stapleton tells the father that what Jack says about his proposed marriage to Miss Fairfax is an impossibility, and takes Jack's part against the others and is unjust towards Charles to the last moment. We find nothing in the other plays from which Cumberland can have derived these circumstances.

As we have before remarked, Cumberland has omitted the most important incidents of the plot of the "*Adelphoe*", incidents which Shadwell had employed and adapted in his comedy—the abduction of the music-girl and the seduction of Pamphila, together with the other incidents intimately connected with these circumstances. We have also seen that he has not made use of them, even in the modified form in which they occur in his more immediate predecessor's comedy. Shadwell could make use of the incidents, he was not hampered with the same moral restrictions and social considerations to which Cumberland had to submit; at his time of day coarseness and obscenity were no drawback to a comedy, on the contrary, it seemed as if "the more the merrier" was the parole as regarding these qualities. But in 1774 "not

stepping o'er the bounds of modesty" was absolutely requisite for a comedy. We must keep in mind that the day had already dawned on the generation that found pleasure in reading "Clarissa", "Pamela", and "The Vicar of Wakefield", and applauded and demanded the sentimental comedies produced by the school of Steele, Cibber, Kelly, Holcroft, and Cumberland and that the day was not far distant which would break on the generation that appreciated the works of Miss Burney, Maria Edgeworth, and Jane Austen. In these prunes and prism days of the commencement of the sentimental novel and of the sentimental, genteel, domestic comedy era there is no "probable possible shadow of doubt" that Cumberland and his plays would have been boycotted once and for evermore by the visitors to the stall and boxes, and that he and the actors would have been the recipients of a volley of rotten apples and addled eggs from the gallery and pit visitors, literally speaking, and from the critics, to speak figuratively, if he had ventured to bring such personages as Mrs. Termagant, Mrs. Margaret, the Hackums and Co. or the music-girl and the procurer on to the British stage or to have such scenes represented as those connected with Squire Belfond and his revels, or the carrying off of the psaltria, or the accouchment of Pamphila. Such things would have been considered highly improper in 1774, for the "genteel" British matron and her daughter had now developed into prudes and were supposed to ignore the existence of such personages and possibilities—anyway publickly—and in the last third of the XVIII century these ladies formed a substantial part of the theatre-going public, so that Cumberland was obliged to consult the proprieties as established by Mrs. Grundy, and to thoroughly thresh out, winnow, and sift his material before he could compound it and serve it up in a form that would please and not shock the refined taste of his hearers.

We remark that although Cumberland has adopted several circumstances from "*The Squire of Alsatia*", yet that he has disregarded two very important things which form an integral part of the play, i. e. Puritanism and "cant" which give a piquant flavour and a good deal of the wittiness to the piece. This ignor-



ing of two such important subjects can hardly have been inadvertent, and it is quite comprehensible that Cumberland should purposely have left them on one side. The "cant" of course, was a dead language in 1774, and Cumberland's audience, if he had employed it, would have had to have recourse to a slang-dictionary, had such a work been obtainable, to find out the meaning of many of the words used. As to Puritanism, as it no longer existed, it was no longer "actuel"; its place had been taken by Methodism, as a fit butt for derisive wit, but, although as late as 1760, Foote had been allowed to produce his satirical anti-Methodist comedy of "*The Minor*", the mocking of things religious on the stage was beginning to be looked upon as unfitting and unseemly and was, so to speak, silently proscribed. The irreligion of the XVIII century was getting gradually modified towards piety and increased respect for the "Church", under the steady and increasing influence of the Wesleys and Whitefield and through the example which their sober and upright lives as well as those of their followers gave to society. Cumberland, himself the scion of a clerical house, and a man deeply imbued with piety, was certainly not the man to trample on religious convictions or to hold them up to the ridicule of others.

But after this digression, retournons à nos moutons; it will now be necessary to examine the various characters in detail, in order to be able to compare them and to see what personages Cumberland has taken as models for his own characters.

*Demea* is an aged Athenian and the married brother of *Micio*; he has two sons, the eldest of whom has been adopted by *Micio*, his second son he brings up at home in the country, keeping him under great restraint and treating with harshness and strictness, beyond what is just and reasonable (nimium ipsest durus prae-ter aequomque et bonum) and imagines that he has brought him up to be a man of steady conduct and frugality. His own life has been a laborious and penurious one and full of self-denial. He had formerly brought up his sons in a manner fitting his circumstances, which were really easy (tu illos duo olim pro re tollebas tua, quod satis putabas tua bona ambobus fore), but had developed

into a rigid, cross, morose, selfdenying, and thrifty person", (*égo ille saevos, tristis, parcus, truculentus, tenax duxi uxorem*) unhappily married and made more miserable by the birth of sons. He had become so parsimonious that Syrus jeered at him with the name of *Silicernum*. Not content with being stingy himself, he cannot condone extravagance in others; he is therefore at variance with Micio on the subject of the bringing up of young men, he thinking that authority is the more firm and lasting which is established by force and fear than that which is founded on affection and a sense of shame, which is Micio's theory and practice, (*qui inperium credat gravius esse aut stabilius, vi quod fit, quam illud quod amicitia adiungitur*). He is of a passionate temper, often out of spirits, given to scolding and faultfinding, is very self-complacent, and thinks nothing right except what he himself has done; having led a rustic life he is wanting in experience and therefore often unreasonable in his exactions (*homine inperito nunquam quicquam inius tiust, qui nisi quod ipse feci nil rectum putat*). He is therefore prone to misjudge the conduct of others and more especially that of his son Aeschinus and will hear no good of him. Demea is exceedingly annoyed on hearing of the deed that Aeschinus has just perpetrated on his way into the town and reproaches Demea very bitterly for having allowed the young man too much license and for having allowed him to follow the path of licentiousness. He is furiously angry, when he learns later on that Aeschinus was not the sole culprit, but that his model son Ctesipho was concerned in the affair of the rape, and that the girl was for him and not for Aeschinus. Before this discovery he was quite ready in his credulity and his sense or security as to the moral stability of Ctesipho, which he feels is the result of his educational experiments on the youth, to believe the story which Syrus tells him about Ctesiphos having been dreadfully angry with Aeschinus about the music-girl, and having reproached him with his disgraceful conduct, and about his having beat Syrus and the girl too in his anger. He is very proud, thinking he sees here the excellent results of his training, in the course of which he has taught his son "to look into the lives of men as into a mirror, and from

others to take an example for himself, bidding him to do this and avoid that" admonishing him that "this is praiseworthy", that is considered blameable", (*denique inspicere tamquam in speculum in vitas omnium iubeo atque ex aliis sumere exemplum sibi, hoc facito, . . hoc fugito, . . hoc laudist, . . hoc vitio datur*). The moment before, he had been in despair at hearing that Aeschinus had had Ctesipho with him at the carrying off of the music-girl, and not finding him, believed that Aeschinus had induced him to go to some bad house with him, but Syrus' story and a little judicious flattery were sufficient to turn the current of his thoughts and to make him believe that Ctesipho had gone back to the farm, as Syrus declares he has. Demea is a man of honour, and on hearing of Aeschinus' seduction and supposed desertion of Pamphila he promises Hegio that all that is necessary shall be done, but he wishes to take Micio's opinion on the matter. This does not however prevent him from being angry, when he learns from Micio that the marriage has been arranged between Aeschinus and Pamphila, for his money-grubbing soul cannot understand that a girl without a dowry could be welcome to Micio as a wife for his adopted son. Demea is a peevish old man who cannot bear to be thwarted, and he gets miserable and lowspirited when crossed, as when his search for Ctesipho and Micio has been unsuccessful, and he imagines that he, alone of the family, is aware of the heinous actions of Aeschinus. He considers himself to be the victim of ill-luck: "I suppose myself born only for the purpose of enduring misery. I am the first to feel our misfortunes; the first to know of them all; then the first to carry the news, I am the only one, if anything does go wrong, to take it to heart".

(*quid hoc malum infelecity? nequeo satis decernere:  
nisi me credo huic esse natum rei, ferendis miseriis,  
primus sentio mala nostra: primus rescisco omnia:  
primus porro obnuntio: aegre solus, siquid fit, fero.*)

He is discontented at the standing order of things and praises up old times, he is therefore very pleased to meet his old friend Hegio, for whom he has a great regard. "We certainly have a great dearth of citizens of that stamp now-a-days, with the old-



fashioned virtue and honesty. How glad I am to find some remnants of this race still living, now I feel some pleasure in living, (*di boni, ne illius modi iam magna nobis civium penuriast antiqua virtute ac fide . . . quam gaudeo! ubi etiam huius generis reliquias restare video, vivere etiam nunc lubet.*) Demea is an exceedingly passionate man and flies into terrible rages, when he thinks that he has just cause for being angry. He is furious at the foolish proceedings of Aeschinus and upbraids his brother severely for his condoning with the faults of the youth and not reproving them, thinking justly that Micio's want of firmness is the chief cause of the young man's levity. When he finds out that Syrus has deceived him and that Ctesipho is in Micio's house, he threatens to beat the man's brains out and rushes in to the house; the interview with Ctesipho was probably stormy, but we are spared it. He vents his rage on Micio whom he meets on rushing out of the house again and abuses him for corrupting his sons and conniving at their misdeeds, by harbouring Ctesipho's mistress and allowing them to carouse at his house. Demea has a good deal of self-control, for he pulls himself together each time he gets into a rage and regains command of himself. Micio is able to pacify him usually, not by agreeing with him, which would only make him more angry, but by contradicting and opposing him. He has common-sense enough to see that there's no use in crying over spilt milk and listens comparatively quietly to Micio's dissertation on the stupidity of Demea's interfering if Micio sees fit to let the young nephews squander his property, when he gets told to mind his own business in this respect. On Micio's praising up his sons and telling him they will grow wiser and more saving with age, he even manages to do as Micio asks, and put on a friendly mien, and to appreciate Micio's banter about his son and the music-girl. He is also sensible enough to perceive that he gains nothing by his passionate temper and disagreeable ways and that his parsimonious life and his surliness have procured him no advantages; in a moment of self-abasement he holds a monologue, in which he acknowledges to himself that he has only known unhappiness and care and has earned dislike and distrust from his friends and

sons, for whom he has worn out his life and years in saving; they wish for his death and shun him, but love their uncle and confide in him, so that he himself has all the misery and Micio the pleasure. He determines to be different in the future and to follow Micio's advice, and to speak kindly, and act complaisantly, in order to be loved and highly valued by his friends; if giving and indulgence will effect this he is ready to imitate Micio, even if he does get ruined by it it won't matter, as he will not live much longer.

re ipsa repperi facilitate nil esse homini melius neque clementia . . .  
 heia autem dum studeo illis ut quam plurimum  
 facerem, contrivi in quaerendo vitam atque aetatem meam:  
 nunc exacta aetate hoc fructi pro labore ab eis fero, — odium  
 odium: ille alter sine labore patria potitur commoda.  
 illum amant, me fugitant: illi credunt consilia omnia,  
 illum diligunt, apud illum sunt ambo, ego desertus sum:  
 illam ut vivat optant, meam autem mortem expectant scilicet.  
 — — miseriam omnem ego capio, hic potitur gaudia.  
 age age nunciam experiamur conta, ecquid ego possiem  
 blande dicere aut benigne facere, quando hoc provocat,  
 ego quoque a meis me amari et magni pendi postulo.  
 si id fit dando atque obsequendo, non posteriores feram.  
 deerit: id mea minime re fert, qui sum natu maximus.

He is however clear-sighted enough to see that the esteem which Micio enjoys does not proceed from his real life, which is an egotistical one, or from a regard for virtue and justice, but from his humouring, pampering and indulging others and he proves this theory by some examples. Before he however gets so far he enters upon his new-found field of action by making himself agreeable to Syrus and promising to do him a service. He then constitutes himself the *deus ex machina* in the arrangement of the nuptial ceremonies of Aeschinus and takes the responsibility on himself of hurrying on things, to the great joy of Aeschinus, by breaking down the garden-wall and having Pamphila brought over that way instead of through the street. He reflects with great cunning that he will get the credit of the good deed and that Micio will have to bear the burden of the expense. He further

pursues his policy of being philanthropic at other than his own expense by persuading Micio to promise to marry Sostrata, putting it to him that it is absolutely the right thing to do and the dearest wish of his son, although the match is obviously repugnant to the confirmed old bachelor Micio and a most foolish act. He then requests that Micio will give Hegio a farm, as he is a poor relation of theirs and a worthy man. On Micio demurring he turns round on him and says it is a vice that ought to be avoided, as Micio had himself shortly before said—the common vice of all—of, in old age, being too intent upon one's own interests, and that this maxim should be put into practice.

(Hegio cognatus his est proximus,

adfinis nobis, pauper: bene nos aliquid facere illi decet.

.... agelli est sub urbe paulum quod locitas foras:

huic demus qui fruatur .....

postremo nunc meum illud verbum facio, quod tu, Micio,

bene et sapienter dixisti dudum: "vitium commune omniumst, quod nimium ad rem in senecta attentus sumus" .....

dictumst vere et re ipsa fieri oportet.)

Neither Micio nor Aeschinus can understand what has changed Demea so suddenly and do not perceive that he is speaking in bitter satire, when he recommends that Syrus should be made free, as a reward for all his services, and more particularly for his management of the music-girl affair, it being also the especial wish of Aeschinus. Micio is weak enough to comply and that encourages Syrus to beg for the freedom of his wife. Demea here makes the first effort to be generous on his own account and buys Phrygia off. He then tries to bring Micio to the point of lending Syrus a sum of money and promises Syrus that it will be done. He certainly cannot now grumble at not being thanked and praised for his seeming kindness. Micio suspects at last that it is some caprice of Demea that makes him act thus and questions him, thereby drawing down on his head and on that of the two young men a severe lecture. Demea concludes by telling them, and especially Aeschinus, that they can do as they please, he does not care, but all the same is ready to reprove and correct any faults of youth if



it is desired. To show that he is in earnest he declares that he is willing that Ctesipho shall keep his girl and make an end of his follies with her.

(missa facio: ecfundite, emite, facite quod vobis lubet.  
sed si id vultis potius, quae vos propter adulescentiam  
minus vedetis, magis inpenſe cupitis, conſultitis parum,  
haec reprehendere et corrigere et obſecundare in loco:  
ecce me, qui id faciam vobis.)

Sir William Belfond is a country gentleman of ſome means, having over 3000 £ a year; in his youth he had been a gay young ſpark of the town and had led the uſual looſe life of the young men of the day, but “ſoon repented, married, and retired to the country, turning as much to the other extreme, becoming moroſe, inhospitable, ſordidly covetous, and grasping in order to ſave up for his ſons. He looks on marriage as a bondage, which has brought him no happineſs. The “ruſtic, painful, hard, ſevere and melancholy” life which he has led for many years has had a very deleterious influence on his character, and he has become a ſingularly paſſionate, obſtinate, grasping man who is abſolutely intolerant of everything that ſmacks of pleaſure or lewdneſs. His ſecond ſon Edward has been adopted by his brother, Sir Edward, and has been brought up in his uncle’s houſe, according to his very liberal ideas and on the principle that kindneſs is better than ſeverity. Sir William is of opinion, and not without ſome reaſon, that Sir Edward has been too lax in his control of the youth, and has let him get into bad company and follow a life of laſciviousneſs. He is therefore glad to embrace the opportunity, on firſt meeting Sir Edward after his journey to Holland, in his capacity of executor to a relation there, to reproach him for his bringing up of Edward. He is in a very bad temper and very angry with Edward, for he has juſt overheard a converſation that took place between Alſatians about a Squire Belfond, whom they had praiſed for his obſtreperous conduct in Whitefriars, and imagines that they meant Edward, whereas they referred to Timothy, his elder ſon, whom he believes to be in the country, where he had left him. He will liſten to no defence of Edward from his uncle who declares that although Edward

is given to drinking and women, he behaves decently and is no worse than other young men in society. He has brought up his son Timothy in quite another fashion, and has made him share his own boorish life, treating him with great severity and harshness, and on the principle that sparing the rod spoils the child.

He takes on himself to interfere about the bringing up of Edward, on the plea that he is his father, but gets told that he has nothing to say in the matter, as it is not his fortune that is being squandered, and that he should take care of his own son, who will surely sow his oats too at some time or other. He keeps on comparing the behaviour of his model son to that of Edward, and it is the thought of him that pacifies the testy old gentleman at last: "I should be weary of this wicked world but for the comforts I find in him". Sir William is very pleased himself as he thinks he has done something wonderful for this beloved son by making a bargain, through his attorney, with a snivelling Puritan for his rich niece, who has 20000 £ of her own, but 5000 £ of which Scrapeall has claimed as his share of the bargain. He therefore sends for Timothy and meanwhile goes to visit his son Edward, together with the later's adopted father, in the lodgings which have been furnished for him by his uncle. Here he finds Edward, together with his friend Truman, and abuses him for having behaved so disreputably the night before. He is so obstinately determined to believe nothing but ill of the youth that he flies into a passion and declares that they are all telling lies, when they assure him that Belfond jun. had not stirred outside the house that evening. He forgets himself so far as to insult Truman, whom he takes to be one of the bullies that had bantered him in Alsatia. Sir Edward reproves him and tells him he is mad and that he is ashamed of him. When Termagant comes out from her hiding-place, dragging Lucia with her, Sir William sees his bad opinion of Edward confirmed and will listen to no explanations and excuses but turns out Edward from his own room, as if he were a dog. He would have liked to have beaten him, he was so furious. On Sir Edward saying that if he goes on behaving so madly he will leave his money to others, Sir William's grasping nature gets the upper hand and he excuses

himself as being made crazed by Edward's iniquities. He again refers to the pleasure his son Timothy gives him and cannot praise him highly enough—he knows no vice and is thoroughly versed in everything agricultural. He draws Sir Edward on to describe his education of Edward and jeers at him upon every point. He has no understanding whatever for a higher education, as it does not make a man earn money. He will not admit that travelling is necessary to widen the horizon of a man's mind, and in his narrow-minded obstinacy pretends that his boy's knowledge of his estate is of greater worth than travelling on the Continent. He holds knowledge of languages and of the fine arts in great contempt, and abuses his country as not worth the serving when Sir Edward says Edward has become a complete gentleman, fit to serve his country in every way. He considers that Edward has not profited by his fine education and that "all it has come to is drinking, whoring and debauchery".

On his again going to Whitefriars to see with his own eyes, as he believes, that Edward really is the culprit, he gets bantered by Cheatly and pursued by a rabble so that he has to flee, not before he has convinced himself that Squire Belfond, (as he thinks, Edward), is at the George in Whitefriars. He goes at once to Sir Edward with convincing proofs of Edward's guilt, as he considers, and only gets laughed at. He is mightily surprised to find Edward with his uncle and again accuses him of lying, when he denies that he has just come from Whitefriars. Belfond jun. begs his father to give him his servant Roger and announces his intention of discovering the imposture, for such he and his uncle believe it to be.

Sir William's love towards Timothy is a redeeming point in his character, he was actuated by motives of affection in "buying" a bride for him and cannot understand Sir Edward's objections to the bride on the score of her Puritanism, and thinks that her dowry will cover all drawbacks. He is so accustomed to brow-beating Timothy that the idea does not occur to him of consulting the young man's own wishes on the matter. He is in a cold rage, for he has heard that Belfond has been had up before the Chief Justice for the outrage he had committed. He controls



himself so as to speak calmly, but again gets into a red-hot fury, at being contradicted. He then bets 10 to 1 with his brother that it is Edward who has been in Whitefriars. The attorney coming in to complain of Edward having seduced Lucia, he again abuses his brother and tells him "that he is enough to damn forty sons" because Sir Edward promises to make reparation for Edward. The affectionate father is nearly distracted with grief, when he receives a letter from his steward, informing him that Timothy has left home with his servant Lolpoop for an unknown destination, and that he cannot be found. Sir Edward's suggestion, that it may be Tim who is in Whitefriars and has caused all the annoyance, receives no attention, for he is convinced that this sober young rould not play such pranks. When, however, the next minute Lolpoop appears on the scene with Mrs. Betty, his fury knows no limits, and he is almost on the point of becoming raving mad in his sorrow and vexation that he has been so deceived in his son. He beats Lolpoop and Mrs. Betty unmercifully and lays about him blindly so that a mob collects. On Lolpoop telling him where Tim is, he gets another beating from his enraged master, who chases off Mrs. Betty with the mob behind her, so that Sir Edward threatens him he will be arrested for manslaughter if the mob murder her. Sir William then rushes off to Whitefriars with Lolpoop and finds Squire Belfond together with the Hackums and Mrs. Margaret, drinking bumpers of cherry-brandy. He tries to fly at Tim but gets held fast and has to listen to his sons recriminations as to his harsh conduct towards him. Sir William, in his turn, reproaches him with ingratitude but brings only down renewed volleys of cant and home-truths on his unlucky head. He becomes speechless with astonishment at the outrageous behaviour of his son and then tries another tack to try and conciliate Tim; he tells him of his matrimonial projects for him, but his story is met with derision and Belfond senior remaining recalcitrant, Sir William goes off to get a warrant. On bringing it, he and his party get attacked, and Sir William is taken prisoner and is about to get a ducking, when Belfond jun. and Truman come to his rescue. He is so upset at the whole affair that he is quite

subdued for the moment and docile, and being at the bottom of his heart fond of Edward he acknowledges that he had accused him unjustly, having to believe the evidence of his own eyes, and begs his pardon for having wronged him and owns his indebtedness to him. He only regrets that Tim had got away during the fuss. Edward consoles him by promising to bring him home safely by night. When alone, Sir William again gives way to despair and bewails the fact that he has lived long enough to see all his hopes blasted. He makes a great lament to his brother that all his care and scraping have been in vain. He has only earned dislike and hatred from his friends and sons, who even wish for his death. The last straw has been the defeat of all his hopes which he had set on Timothy, for whom chiefly he had led his rustic and parsimonious life, by the boy himself. He contrasts his life with that of his brother and determines he will no longer plague himself for his son, whom he will look on in future "as an excrement, a wen, or gangrened limb lopped off" . . . He changes his opinion on listening to the advice of Sir Edward, who counsels mildness instead of severity, and the giving Tim a good allowance and liberty instead of punishment, and he is only too pleased to find an excuse for adopting it, so as to be able to reclaim his beloved son. He therefore rejects the idea of disinheriting the young man, especially as Sir Edward warns him that if he does not reconcile his son, he, Tim, will make away with the reversion before long. The old gentleman is not altogether cured, for on Edward coming to his uncle's house with Isabella, Teresia and Ruth masked, and asking his protection for them, Sir William at once begins to criticise and censure, and suspects that the ladies are not what they should be, and accuses Sir Edward of "pimping" for his nephew. He thinks better of his anger when Edward again tells him that he will return Timothy to him, repentant and submissive, and becomes quite sentimental and assures him of his hourly increasing affection for him, confesses that he is really a good-natured boy, and expresses his regret that he has been so harsh to him. Sir William is so overjoyed at hearing that Edward has found Tim and is bringing him, that he no longer needs Sir Ed-

ward's reminder to treat him kindly, but proclaims his intention of letting him spend what he will and of joining in his revels. Sir William again finds occasion get angry when Mrs. Termagant comes in disguised, and pretends to be the lover of Isabella, and to have prior rights on her; he is at once ready to believe her story, and that he had been cheated, and a whore palmed off on him for Timothy. He is quite confused and cannot understand what interest Edward has in the affair when he hurries off to find Isabella, to confront her with Termagant. He is speechless from astonishment when he sees that the lover is a woman, but regains his spirits at once and thanks Edward for having stolen away the ladies, as now Tim will have his bride without a bargain being made; here his adoration of the god Mammon again crops up. At Isabella's refusal to take Tim he is disappointed, but throws no blame on Edward. On Tim's entering and begging his father's forgiveness, Sir William does not utter one single reproach, but is quite overcome by his feelings. He tells Tim that he will give him an allowance, and that he can amuse himself as he likes, and that he will come too to London, and live a life of pleasure, and banish dull care. Of the final arrangements and settling-up of matters between the engaged couples he is a silent witness and finally wishes them all perpetual happiness. He helps Sir Edward in his threats towards the Alsations and promises them that Chancery shall relieve the town of them. He is so pleased with everything that when Scrapeall comes rushing in to complain of the elopement, he tells him to hold his peace as the girls have disposed of themselves. He concludes his part by telling Sir Edward that his theory of kindness was the right one, but begs him not to triumph.

*Andrew Nightshade*, the cantankerous step-brother of Counselor Manlove, "was doomed from early youth to a life merely mercantile", he was for a long time in business as a merchant in Rotterdam, and had been to sea frequently on a Dutch merchantman, thereby gaining great experience of the world, as he fondly imagines. After having gained a large fortune by a lucky speculation in saltpetre, he retired from active business and went to live in the country, where he brought up his younger



son on very straightlaced principles and in a very rough fashion, allowing him neither liberty nor money. He is always at variance with his neighbours on one account or another, chiefly about game; he is a querulant and has frequent law-suits, which he often loses. A quarrel with the parson about a pigeon-house, in the course of which he has become so angry as to break the backgammon-board, because the parson taught him the game, and to forbid his household going to Church, has brought him up to London to consult his brother. Nightshade is of an exceedingly violent temper, and is given to venting his rage by beating his faithful Gregory's head and flogging his son on all occasions with his stick, so that his son has named him "Old Choleric", and the domestics nick-name him "Old Surly-Boots". He grumbles and growls at everything and is content with nothing, thinks every one hasty and ill-tempered except himself, whom he considers to be a very patient man. His first entry into London brings him into a conflict with the cabman about the fare. He then grumbles at Manlove's chambers, at his way of living, and at his allowing his adopted son too much liberty, so that he has been spoilt and has become a good-for-nothing fellow. He has a fixed idea that Manlove's education of his son has been a complete failure, and the only result gained by it is, that the young man has become a very vicious, foolish, and impudent young man, who lives in a round of pleasures, revelling and squandering. He speaks very contemptuously of a good education and of the fine arts, thinking them useless accomplishments. On the contrary he is full of enthusiasm for his own system of education, a "sober, frugal, and godly training" as he calls it, whereby his son has to work hard in the country and is out of the way of temptation. He considers travelling to be totally unnecessary for a young man and pooh-poohs Manlove's suggestion that more knowledge of the world might be advisable, although he himself prides himself on the worldly knowledge he has gained in the course of his former voyages. He considers Manlove's theories to be "fly-blown folly" and that Jack has been rescued by him, and that "he walks in his father's steps". He grumbles at his country-

life and complains of his troubles with poachers, refractory tenants, poaching parsons, navigation-schemes, and turnpike-meetings being the worry of his life. He is almost possessed with persecution dementia, for he imagines that every-one is in league against him to damage his property. He is very angry that neither Manlove nor another lawyer will have anything to do with his game-suits or with the law-suit about the pigeon-house. Andrew Nightshade has worked himself up into such a hatred of his elder son that he will hear no good of him and refuses positively to see him. The ground of his dislike is partly owing to a feeling of jealousy that he has had more advantages and a better bringing-up than his country-bred brother, and that perhaps he has not acted quite rightly towards Jack by denying him the advantages, which he could well have given him, and is in part due to vexation at Charles having assumed his uncle's name on coming back from his travels, and on being made his uncle's heir. Mr. Stapleton is an old friend of Nightshade's, who was formerly a correspondent of his at Rotterdam, he calls him "an honest man, but a humoursome one" and is quite aware of his failings, but determined to humour them as much as possible, but he has a hard business to keep his temper when Andrew Nightshade, who is very conservative in business affairs, and has not marched with the times in the progress of commercial ideas, tells him a lot of disagreeable things about the decay of trade; by way of being a friend to Stapleton he gives him unpleasant warnings as to the results of his speculations, and as to the future of the nation and commerce, and finds pleasure in giving him bad news about the strikes and emigration; in fact he does what he says he does not do, "if I was a man to turn the gloomy side of things upon you, I could draw a melancholy picture truly". In spite of his boasting that he has no further connection with trade, he is deeply interested in it and very curious to know what Mr. Stapleton's undertakings are, but criticises them unmercifully. He has no respect for modern commercial systems, in his conservatism he adheres to the old-fashioned methods of his day and praises up the merchants who were contemporary with him. He boasts of his lucky

speculations and of having laid down his business-cares, but when Stapleton remarks he must be happy, he reiterates his country-life troubles with vermin, rot, servants, and neighbours. He cheers up when Stapleton praises his exemplary son, taking him to mean Jack, and Stapleton hints that he would make a good husband. Nightshade would like to have his ward Miss Fairfax as a wife for his son, to which proposal Stapleton agrees; great is his indignation on finding out that Stapleton has been praising Charles; he becomes so abusive that Stapleton is quite shocked and refuses to talk to him until he has cooled down and has got over his passion. This remark only increases Nightshade's ire, and he protests that no man is so patient as he and that he has never lost his temper or been told that he was passionate; he will give him no opportunity of repeating this accusation, he will rid him of his presence and calls to Gregory to come and pack his things, so that he may leave the house.

Nightshade is fond of strong epithets and is not choicé in the use of them when excited and angry. Some of them are not wanting in wit, though they are not always applicable, as when he calls his brother's clerk "an old stiff starcht limb of the law", a "cutter of goosequills" and a "scraper of parchment". His son Charles he designates as a "puppily, pig-tailed ape, with his essences and pulvilios" and says that he would rather "marry your ward to her garters and tye her up upon the curtain rod as marry her to Charles". Manlove, who cannot understand quarrels about game, he tells to go and "look after the sparrows in the garden, or the old duck in the fountain in the square as his game". He can be even facetious at times, as in his description of his encounter with the newsman, and when he thinks to have discovered Stapleton in clandestine intercourse with Lucy. Mr. Nightshade suffers, as he says, from delicate nerves, and a newsman happening to blow his horn into the old gentleman's ear and to flourish papers in his face so disturbs his equanimity that "he could not well avoid "giving him a gentle remembrance with my cane upon his crown". A mob collected, and he had to take refuge in Stapleton's house, having followed him to the door. Stapleton



pacifies the rabble, but does not let Nightshade know it, thinking a good fright will do him good. He makes Gregory go and offer the man a dram to make it up, but Gregory, who is in the plot, comes back with bad news as to the man's condition. Mrs. Stapleton and Laetitia (who describes the old man, as "as peevish, as a Yorkshire housewife in her washing-week") help to frighten Nightshade by painting the affair in the blackest of colours, and by making suggestions as to what he must do: bribe the coroner get good witnesses, &c. Nightshade only half believes what is assured him and believes it is a plot of the newsman to extort money. Stapleton prevents his going down himself to see to the matter and promises to send the man to hospital if necessary. The ladies tell him to prepare for the worst and Stapleton gives him little hope on coming back, so that Nightshade begins to get alarmed as to the consequences of his hasty act and shows signs of compunction. The others pity him for the uneasiness which has taken hold of him, but Laetitia is hard on him and thinks that remorse "will sometimes make a great commotion in a man's soul, but repentance is the regular physician which by slow and steady means conducts the patient to his cure". She is right in her prediction, for old Andrew after suggesting to Gregory to take the blame of the affair on himself, for which he will be well-paid, and being refused, he sends the man-servant to fetch Manlove to advise him, knowing that he will not refuse assistance to him in case of real need. On Manlove's arrival he gets told the truth of the matter and does his best to frighten his step-brother a bit too, by bombarding him with legal terms, which sound threatening to the subdued culprit. He even acknowledges that he is a passionate man. On Manlove telling him there is only one way of getting honourably out of the affair, but that he must repent first, Nightshade makes the proviso that he will repent if not punished, but if he is not acquitted repentance is of no use. Manlove then makes him promise "upon the faith of an honest man" . . . "never to lift your hand in wrath against a fellow-creature". Andrew declares he is aware that it is foolish, but that he will promise und throws down his cane to remove temptation from

himself: "I'll never take another stick in hand till I'm obliged to go upon crutches"... He nearly repents of his good resolves when he hears of the imbroglio that his beloved Jack has got into, and would beat his brains out if he had a stick by him; he threatens to break every bone in Dibble's body. He is so blindly infatuated in his son Jack that he cannot believe that he has gone on the spree of his own accord and accuses Charles of having seduced him, although Jack denies it. He is quite ready to believe Jack's complaint that Charles prevented him marrying Miss Fairfax, out of envy, and because he had intentions on her too. He is quite pleased at the idea of Jack's wanting to marry Miss Fairfax, and wishes the lady to be sent for to clear up matters, and is quite thunderstruck when Jack presents him Lucy, as the lady in question. On being snubbed by Lucy and laughed at by Jack, he tells Jack to get into the country, till the soil and be a beast of burden, 'tis what nature meant you for, meanwhile "hold your tongue you blockhead". Although he sees that, as usual, he has been unjust towards Charles, he does not rescind anything he has said about him and takes hardly any notice of him when he comes to ask for his consent to his engagement, being so upset from all he has just gone through and full of ideas how to punish his erring son. To begin with, he threatens to disinherit him, being told that is not feasible he will plague him by living long and will starve him, giving him only "rainwater and pignuts" to live upon. On Manlove's declaring that he will take him, Nightshade pulls himself together and will forgive Jack, and as to knowledge of the world "I'll show him what it is I'll go with him as far as there is water to carry us; I'll travel with him to the end of the world: I'll take him out of it rather than be outgone". With which — exeunt Nightshade and Jack.

Demea has spent his life in the country and has married and entailed misery in consequence. Sir William spent his youth in town and then married "which was no small bondage", and retired to the country. Andrew Nightshade spent his youth as a merchant in Holland and, like Sir William, then settled down and married. It is not said of him that he is unhappily married. In

none of the plays do the unfortunate wives appear, it is not mentioned whether they are still alive or whether they have died. Sir William was a spark about town, Demea would have liked to amuse himself as other youths do, but was too poor to do so. Both Sir William and Andrew Nightshade have connection with Holland, both are in London on business of a legal kind; Demea has apparently betaken himself to Athens to see what Ctesipho is doing. All three of these elderly gentlemen are well-to-do, in reality, but it cannot be said of any of them "an old worshipful gentleman that had a great estate and kept a brave old house at a hospitable rate", for they have all three become scraping and miserly and unhospitable. They are all disliked by their neighbours and shunned by them, but Nightshade as the more querimonious, has always law-suits in hand and is always quarrelling with his neighbours. They all lead laborious and pleasureless lives and allow their son whom they have brought up on their own harsh and strait-laced principles, neither pleasure nor liberty, and consider the usual lightheartedness and desire for amusement, which all young men possess, to be heinous crimes. They are most intolerant towards the sins of youth, Andrew Nightshade lays less stress on these, as far as his son Charles is concerned, for he is much more of a model young man than either Aeschinus or Edward Belfond. Sir William and Nightshade both consider a liberal education to be of harm, rather than use, to a young man, Demea does not pronounce an opinion on the subject. They both also are strongly against travel as a means of opening the minds of youth, and speak contemptuously of travel as a part of the education of a gentleman, and they despise music, painting, and the fine arts generally; they look upon the art of sampling grain, worming puppies, understanding manure, and knowing every inch and corner of their estate to be sufficient education, and enough to compensate for public-school and University training, and instruction in music or painting. The education they give their country-bred sons is nil, Jack cannot even write legibly. There is no question of Aeschinus having travelled, such a thing was practically unknown in his day.

Sir William and Andrew Nightshade, who ought to know better;



having themselves been much in the world, have forgotten the experience they gained and think it quite superfluous to give young men the benefit of personal experience. Demea has not had much chance of seeing the world, so that it is more ignorance on his part than intolerance that causes him to fret and fume because of Micio's indulgent treatment of Aeschinus. All three have taken an unnatural dislike to their town-bred sons and are unnaturally prejudiced against them. Neither Sir William nor Nightshade will hear any good of them and are overjoyed when any event takes place which seems to confirm them in their bad opinion of their characters and to illustrate their theory of the pernicious results of their liberal education. Demea, on the contrary, is exceedingly distressed when he hears of any bad action on the part of Aeschinus, although he too considers that the uncle's liberality and laxness has spoilt the young man (as in the case of Belfond jun.). Demea is much less unjust than are Sir William and Nightshade for he does not attribute any wrong deeds to Aeschinus, (except the desertion of Pamphila) which he has not been guilty of, as do Sir William and Nightshade to their sons. Neither Demea nor Nightshade reproach Aeschinus and Charles to their face, they do it behind their respective backs, whereas Sir William openly abuses Edward. Neither Demea nor Andrew acknowledge their injustice towards Aeschinus and Charles, in the first case because he had not been unjust, in the second because his dislike of Charles remained constant until the last; he does not even do more than barely acknowledge Charles' asking for his approbation to his engagement. Sir William and Nightshade are both, at the bottom of their hearts, jealous of the advantages which Edward and Charles have received and that they have been elected to be their uncle's heirs, and feel the disadvantages under which their less favoured sons labour, through the fault of their fathers, most keenly, though they will not, in their obstinacy, make any concession in this respect. Sir William unwillingly goes to see Edward in his apartments, but Nightshade resolutely refuses to see Charles under any conditions; Demea makes no restrictions as to seeing or not



seeing Aeschinus. All three are discontented and unhappy men; both Sir William and Nightshade expressly state that wealth has brought them neither happiness nor content. Both Demea and Nightshade look back with regret on the good old days, and think that there was no time like the past, and that only *their* generation were worth anything. Both of them are peevish and morose men, and Demea is a grumbler and a scold. He is not so suspicious as are Nightshade and Sir William, and not quite so censorious as they are, but he is just as unreasonable. He too is quick-tempered, but not nearly so irritable as are the other two old men, who are very cantankerous, fiery-tempered, and violent. With him "ira furor brevis est", with the others it is furor longus, in fact Nightshade is so choleric that he is hardly ever out of a rage, except perhaps when his son Jack is in question. Demea never condescends to use personal violence like the others, though he does threaten to beat out the brains of Syrus for deceiving him. He does not, like Nightshade, fall into a terrible fury on the slightest provocation and then deal out indiscriminate blows in his blind rage on the, sometimes innocent, offenders, or is only with difficulty restrained from carrying his threats of corporal punishment into effect. Sir William is only a degree less ready to lay about him when angered, but he is not quite so promiscuous in his blows. They both consider that beatings form a necessary part of the education of a young man, and Nightshade knows the strength of Gregory's skull as well as a sandman knows the back of his ass." Sir William is no coward and does not let himself be bullied by the Alsatians, he only flees when overpowered by numbers. Demea does not find himself in any circumstances where prowess would be necessary. Nightshade, on the contrary, is not so ready to face the music and tries to get Gregory to appear as the assaulter, instead of himself, when it looks as if were to be punished for his assault and battery affair. Demea has much more self-control than the others, he is also far more easily pacified when he has been in a passion, than the others. They are all three of a revengeful nature, for they wish to revenge themselves on the erring sons, as soon as the first feeling of sorrow and grief has evaporated.

Demea is here the mildest in his ideas, for he only means to take Ctesiphos off at once into the country and to wean him of his passion towards the music-girl by making her unpalatable to him; he finally rescinds his declaration and allows Ctesiphos to keep his girl. Sir William and Nightshade are at first both determined to disentail the culprit, but give up the idea as impossible, Sir William then renounces all further idea of punishment, under the admonitions of Sir Edward, and is determined to treat Tim well and pardon him. Nightshade is still too sore and his disappointment too recent to be able to reflect properly what he does. The grudging concession he makes to Manlove's demands as to experience seems more likely to take the form of a punishment than anything else. He does not alter his character or pretend to do so like the others do, with the exception of giving his word of honour not to use personal violence any more. Sir William and Nightshade are both given to being abusive on occasion and are not choice in the selection of their epithets, Demea is much more refined in this respect. They are neither of them devoid of wit, but are not gifted with an acute sense of humour. Demea is quite able to see when he is being made fun of and does not resent it greatly, as the others do. Sir William and Nightshade are both more obstinate than Demea and more stubborn, they will conform to no-one's opinion but their own, they do not support contradiction, whereas Micio finds the best method to pacify Demea is to contradict and oppose him. In a dispute, in the cases of Sir William and Nightshade, it is always the opponent who is in a passion, they both possess the attribute that they can never recognise that they are the parties who are infuriated; they imagine themselves to be quite cool and collected. They are both much harder to bear with than Demea, their relations and friends find them so intolerable at times that they are goaded to retort and speak angrily to them. With Demea a protest generally suffices to mollify him. Sir William and Nightshade manage to make themselves very disagreeable and insulting on several opportunities, especially Andrew is prone "to making the truth so offensive that he recommends a lye". Both he and Demea are much



more inclined to only see the seamy side of things and seem never able to look on "the gayest, happiest attitude of things". Demea makes himself more disliked by his peevishness and his miserliness. They are all three, Demea, Sir William, and Nightshade, feared by their best-beloved son, but Ctesiphos never expresses himself so unfilially about Demea as do the two other young men when speaking of their parents. Demea commands more respect than the others do, and his son Ctesipho does not treat him to impertinence, as Tim and Jack do their respective fathers.

To sum up, it is easy to be seen that the original idea of the character of Andrew Nightshade was derived from that of Demea, but it can also be perceived without difficulty that it has been adorned with many of the attributes and characteristics peculiar to Sir William Belfond. The chief difference between the three is that Demea is the greater misanthrope, Sir William the more intolerant of the group, whilst Andrew Nightshade is more choleric than the others; like Apemantus he is "ever angry".

*Micio*, the unmarried brother of Demea, has, from his very youth upwards, lived a comfortable town life and taken his ease; his brother says of him that "he has always spent his life in ease and gaiety; mild, gentle, offensive to no one, having a smile for all, he has lived for himself and has spent his money for himself; all men speak well of him, all love him." He has adopted his brother's eldest son, Aeschinus, as an infant, and "has considered and loved him as my own". "In him I centre my delight; this object alone is dear to me." (*inde ab adolescentia, ego hanc clementem vitam urbanam atque otium secutus sum... ille suam egit semper vitam in otio, in conviviis, clemens, placidus, nulli laedere os, adridere omnibus: sibi vixit: sibi sumptum fecit: omnes bene dicunt, amant... inde ego hunc maiorem adoptavi mihi: eduxi a parvulo, habui, amavi pro meo; in eo me oblecto: solum id est carum mihi*). He is a very goodnatured, complacent, easy-going man, only too lax and indulgent.—"I give—I overlook; I do not judge it necessary to exert my authority in everything; in fine, the things that youth prompts to, and that others do unknown to their fathers, I have used my son not to conceal from me.

I think it better to restrain children through a sense of shame and liberal treatment than through fear.”

(do, praetermitto: non necesse habeo omnia  
pro me iure agere: postremo alii clanculum  
patres quae faciunt; quae fert adulescentia  
ea ne me celet consuefeci filium....  
pudore et liberalitate liberos  
retinere satius esse credo quam metu.)

On Demea's coming to complain to him of Aeschinus' conduct about the abduction of the music-girl and telling him that he is to blame for the licentious doings of the youth, as he has allowed him too much liberty and indulged him too much, Micio takes the youth's part and gives it as his opinion that it is no heinous crime for a young man to intrigue or to drink, nor yet for him to break open a door, and that he would do better to allow his other son more liberty and to let him sow his wild oats while yet young, instead of grumbling at what Aeschinus does, who does not spend his father's money, but gets all that is necessary from Micio himself to carouse with, or undertake intrigues with, or to spend on dress. He is sick of hearing the same old complaints reiterated, and gets out of the discussion by telling Demea practically to mind his own business and not to interfere with the bringing-up of the son he has adopted. Although Micio takes such a high hand towards Demea, he is secretly very uneasy about him, he not having returned from the fête he had gone to the night before, he making himself quite miserable by imagining that something may have happened to him.<sup>1)</sup> To himself also he does not make light of Aeschinus' iniquities and is very vexed that he should have relapsed into his former bad habits of intrigue. He having expressed a desire to marry, Micio had hoped that the warmth of youth had subsided and was delighted at the prospect to be the more bitterly disappointed on finding it was not so, although as events prove he did him an injustice in this case.

(quam hic non amavit meretricem? aut quoi non dedit  
aliquid? postremo nuper (credo iam omnium

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<sup>1)</sup> This passage is probably taken from "Miles gloriosus" of Plautus.

taededat) dixit velle uxorem ducere.  
sperabam iam defervisse adolescentiam:  
gaudebam. ecce autem de integro: nisi quidquid est.)

His generosity and mildness lead him too far, for on hearing the truth of the story, and that Aeschinus had come to his brothers help, and that the girl was for the latter and not for him, he is so overjoyed that he commended his son, thanked Syrus, and gave him a tip, and paid the 20 minae for the girl. He connived at Ctesipho's irregularities by allowing him to keep the girl with him and carouse with her in his house, for which deed Demea severely reprimands him, calling him the "common corrupter" of his children. Micio having gone to the Forum, Hegio goes there to look for him, to acquaint him with the story of Aeschinus having seduced Pamphila, neglected to inform his uncle that he had done so and wished to marry her, and of Aeschinus' apparent desertion of her for a music-girl. Micio, knowing the truth of the case, and that Aeschinus was certainly sincere in his promises, goes with Hegio to the house of Sostrata to reassure the women by relating what had really happened and by promising that Aeschinus should repair the wrong done by marrying the girl. To punish Aeschinus he tells him the whole story, as if it had happened to a stranger, concluding his account by saying that the girl was to be taken to Miletus, and that he had advised the family what to do. Aeschinus reproaches him for doing so, Micio then gives Aeschinus a very delicate and indirect reproof for his negligence, by asking "who betrothed her? who gave her away? Who was the author of all this?" &c. He cuts short the confession of his adopted son, by saying he knew all, and then he reproves him very mildly for having debauched a virgin, whom it was not lawful to touch, for his want of foresight and circumspection, for his having concealed the affair, and for thus having imperilled both Pamphila and her new-born child. Telling him to be less negligent in other things, he promises he shall have Pamphila as his wife as soon as possible. He goes to make preparations for the nuptials, which get set aside later by Demea. Being taken to task by Demea about this newly-discovered enormity of Aeschinus,



he defends his action as being the proper thing to do, even though Pamphila is dowerless, thereby meeting with the disapproval of the discontented Demea. Micio says he will keep the music-girl in his house too, and makes fun of all Demea's protests, and tells him "to show yourself as you ought at your sons wedding, cheerful and good humoured".

(iam vero omitte, Demea,  
tuam istanc iracundiam, atqui uti decet  
hilarum ac lubentem fac te gnati in nuptiis.)

Demea coming to him in a fury about Ctesipho being in his house, together with the girl, Micio holds Demea a long speech about his way of living and about the character of his sons, the gist of which is, that Demea should let the young men amuse themselves at his, Micio's expense, he, Demea, can go on scraping and saving if he chooses; that he sees signs in them that they will turn out well, that they have good sense and understanding, have modesty on occasion, are affectionate to one another, that their disposition is of a pliant nature, so that they can be reclaimed at any time; they will grow wiser with age and look after their own interests soon enough. He banters Demea and has the satisfaction of making him laugh and put on a more cheerful look. He hardly anticipated that the results of his "talking-to" would show themselves so speedily and in so pronounced a form, as they do in Demea's change of character, and he is considerably astonished at the metamorphosis, which threatens to become not only expensive but inconvenient to himself, as when Demea insist on his rewarding all those concerned with Pamphila and Syrus and his wife. He is very disgusted at Demea's proposal and at Aeschinus' seconding it—that he should marry Sostrata, and considers that they must both have lost their senses to suggest such a thing as marrying, at his age, a woman of 65, decrepit into the bargain. Against his better judgement, and in consequence of his too great amiability and desire to please his relations, he yields to the absurd proposition: "Although this seems to me to be wrong, foolish, absurd and repugnant to my mode of life, yet, if you so strongly wish it, be it so."

( . . . . . satin sanus es ?

ego novus maritus anno demum quinto et sexagensumo  
fiam atque anum decrepitam ducam ? idne estis auctores mihi ? . . .  
etsi hoc mihi pravom ineptum absurdum atque alienum a vitamea  
videtur : si vos tanto opere istuc voltis, fiat.)

He lets all his protests be overruled, and does as Demea and  
Aeschinus request, his affection towards the latter overcoming  
all his scruples, but the demand to lend money to Syrus is too  
much even for his generosity, and his equanimity is so disturbed  
by the whole proceedings, that he cannot refrain from asking  
Demea what caprice moves him ; he suspects that it is nothing else.

(quid istuc ? quae res tam repente mores mutavit tuos ?  
quod probubium ? quae istaec subitast largitas ?)

He is hardly prepared for the answer that Demea gives him,  
that he is only loved for his liberality and for his being such an  
easy-going man, and that he had wished on his side to convince  
him of the fact.

(ut id ostenderem, quod te isti facilem et festivem putant,  
id non fieri ex vera vita neque adeo ex aequo et bono,  
sed ex adsentando indulgendo et largiendo.)

He has no answer ready and confines himself to applauding  
Demea, when he allows Ctesipho to keep his mistress. (istuc recte.)

Besides being a placid, good-tempered man with a fine sense  
of humour, Micio is by way of being a philosopher and occasionally  
gives the others the benefit of some philosophical maxims, as  
when Demea asks him if he is pleased with the marriage between  
Aeschinus and Pamphila, he replies : "If I were able to alter it,  
no, now as I cannot, I bear it with patience. The life of man is  
just like playing with dice : if that which you most want to throw  
does not turn up, what turns up by chance you must correct by art." <sup>1)</sup>)

(non si queam mutare,  
nuncquom non queo, animo aequo fero,  
in vitast hominum, quasi quom ludas tesseris,  
si illud quod maxime opus est iactu non cadit,  
illud quod cecidit forte, id arte ut corrigas.)

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<sup>1)</sup> This passage is probably borrowed from "The Republic of Plato" B. X.

*Sir Edward Belfond*, Sir William's brother, has, through lucky speculations as a merchant, made a great fortune and now lives in London, his house being kept by his sister, as he is a bachelor, with no high opinion of matrimony, as far as he himself goes, for he boasts that when he adopted his younger nephew as a child, that he had "all the pleasure of being a father, without the drudgery of a wife" "whom I should perhaps wish hanged". He is extremely fond of this adopted son: Belfond jun., has brought him up with great tenderness and care, and on the maxim that "rigour makes nothing but hypocrites" and "too much straitness to the mind of youths will make them grow crooked". He has governed by love and not by fear, and has erred too much on the right side in this particular, as Edward really does lead rather a loose life—though he is not so lewd as his father represents him to be. Being himself a perfect gentleman, he has brought up Edward on the same lines and has perfect confidence that the young man does nothing ungentlemanly or behaves worse than other young men in society. He therefore defends him warmly against the accusations of Sir William, when he asserts that it is Sir Edward's over-indulgence and want of control have made the young man become a pattern of vice and prodigality. Himself a virtuous and upright man, he is honest enough to confess that he is not altogether pleased with the life Edward leads, but has every hope that he will soon be reclaimed. Sir William's reproaches nevertheless rankling in his mind, and he being excessively annoyed at the scene with Termagant and Lucy in Edward's apartments, he takes the next opportunity of warning him to leave off his profligate life, as nothing will come of it but evil, and tells him it is time for him to think of playing a part in the world. When Edward, who sees the truth of his uncle's sage remarks, says he wishes to marry, Sir Edward, as a confirmed old bachelor, warns him to be careful: "you run a mighty hazard". He however is so sure that Edward will not demean himself that he allows him to choose for himself, and is so good-natured as not to ask the name of the young lady, whom Edward professes to love.



Sir Edward's ideas as to what a fitting education for a gentleman are just the contrary of his brother's narrow-minded theories; he tells his brother to his face that he has made a blockhead of his eldest son, who is only fit to be a gentleman's bailiff, and who only has low companions instead of fitting society and that he "will have his turn to know vice and then he'll be fond of it". Sir Edward holds that a public-school and University education make a man fit for the conversation of learned gentleman, that a knowledge of philosophy "will use a man to reason closely", that a vocation is necessary for a man (he therefore sent him to the Temple to study law), and that the grand tour and a knowledge of foreign affairs and languages help to make a "complete, accomplished English gentleman". Being himself a great lover of music and wishing Belfond jun. to have employment for his leisure hours, he has given him a good musical education.

Sir Edward is just the contrary of his brother, as to temper, being of an exceedingly mild and equable disposition, though even his serene temper gets often ruffled by the unseemly outbreaks of fury on the part of Sir William, and he speaks to him strongly on the subject, threatening him that if he goes on behaving so like a madman he will leave his money out of Sir William's family, a remark which has the effect of a cold douche on the fiery old man. He is ashamed and incensed at the latter's rude, even insolent treatment of his son Edward and towards others, when in a passion, and his narrow-mindedness and obstinacy much disturb the otherwise so placid and serene nature of the man, and provoke him to contradicting him when necessary, doing it in a very self-composed and dignified manner, and never losing command of himself, even when greatly aggravated by the perversity of Sir William in putting all the doings of the Squire Belfond in Whitefriars down to Edward's account, although Sir Edward and Edward prove to him that it was absolutely impossible that Edward could be the person in question.

He is not resentful, for when he sees his brother so distressed at Timothy's having left home in his absence and not being able to be found, he consoles him, but unfortunately annoys Sir

William by suggesting that it might be Timothy who had made all the "to-do" in Whitefriars. When he hears from Lolpoop that it really is Tim who is there, he refrains from saying "I told you so", and being a justice of the peace for Middlesex he goes off to appease the mob who have collected, on Lolpoop and Mrs. Betty getting handled so roughly by the incensed father. He sympathises with him, when nearly broken down by the disgrace which Timothy has brought upon him, and tries to comfort him with some stoical maxims. The only reproach he makes, is, when Sir William complains of the sorry life that he has led in vain, he remarks that it was his own choice "you would not learn from others". Sir Edward, perceiving that if Sir William allows his feeling of resentment towards Timothy to get the upper hand and he really does cast him off, as he threatens to do, the youth will "*jeter son bonnet au-dessus les moulins*" and go completely to the bad and squander his inheritance in advance, he with great diplomacy persuades Sir William to behave kindly and liberally to the lost sheep of the house of Belfond and to pardon him. He is however afraid, that when the time comes, Sir William will forget his good resolutions and keeps on reminding him "to use him kindly".

Sir Edward, although he is such an easy-going and tolerant person, is by no means deficient in worldly wisdom. It quite goes against the grain with him, when he hears that Sir William has "bought a wife" for Tim; he considers that a fortune however large cannot make up for a difference in religion, and that "a precise wife will think herself so pure she, will be apt to condemn her husband", he would not give his son such a wife. As to the affair of Lucia's seduction by Edward, he is in the depths of his compassionate heart very sorry for the girl, if the story is true, but is not to be taken in, he intends to enquire into the truth of the matter, as he believes the Alsatian here may be to blame here too and not Edward. He promises to endow the girl handsomely, if the attorney will keep his counsel, knowing that money will stop the witness, mouth and prove the best salve for the injured honour of the maiden. On hearing the truth of the story

from Edward he proves his tolerant and generous disposition, by giving the girl the munificent present of 1500 £ without a murmur. No demand is too great, which Edward may make on him, no trouble of expense too great for him, when incurred for his beloved son. He is almost too complaisant, for he consents to give shelter and protection to Isabella and her friends, when they come to his house masked, without knowing who they are, as Edward begs him not to ask for a moment; his indulgent generosity knows no bounds as far as his adopted son is concerned, for on hearing that Edward has a daughter by Mrs. Termagant he settles an annuity of 100 £ a year on the woman, so that Edward may be free of her, although she had not deserved it, and undertakes to bring up the child as a gentlewoman, adding the rider "that she may never see her any more if she does not keep quiet".

As to the Alsatians who have got Timothy into such trouble, Sir Edward threatens to prosecute them and to see that they have to give substantial bail, and exclaims against the privileges of Whitefriars, which is a disgrace to the government.

On Edward's informing his uncle who the ladies are whom he had brought to his house, and that the one is Scrapeall's niece, whom his father had bargained for for Timothy, but that he will, if his uncle consents, marry her without a dowry, he demurs for a moment, on the score of her being a Puritan, but this misunderstanding being cleared up, he without further questioning gives his consent and promises Isabella a handsome settlement. Although Sir Edward is such a despiser of womenkind, as a rule, Isabella has won his heart by her beauty, wit, and spirit, the praises his brother bestowed on her, as the prospective bride of Timothy, have also encouraged him to look with favour on her, and Edward's praises have clinched the matter, now that the barrier of Puritanism is removed, he is pleased to have her as his daughter-in-law and gives them both "a thousand blessings". Truman's bride and Truman come in for their share of Sir Edward's good wishes, and then he invites the whole company to celebrate the engagements with music, dancing, and a collation. He cannot



resist a sly hit at his subdued brother and asks, who has been in the right, you or I? and then to conclude with he gives a summary of his theory of bringing up children to those present, as a motto for the newly-engaged couples: "You that would breed your children well, by kindness and liberality endear'em to you: and teach'em by example.

Severity spoils ten, for one it mends:

If you'd not have your sons desire your ends,

By gentleness and bounty make those sons your friends."

*Counsellor Manlove* is the stepbrother of Andrew Nightshade; he is a lawyer and a bachelor, who lives in London and who by dint of hard work has amassed a considerable fortune, a large share of which he has handed over to his elder nephew, whom he has adopted and to whom he has given his name, after giving the lad a very good education and sending him on the continent to complete his studies, especially his knowledge of the painter's art. He considers that a knowledge of the world is absolutely needful for a young man, and though he himself makes no great demands on life, he allows his adopted son to lead the life of pleasure that a young man in good society usually does lead. He is very sorry for his nephew Jack, who leads such a hard life in the country and has been brought up so badly. Manlove is a very methodical man of extremely regular habits, as Nightshade says jeeringly "Lincoln's Inn and the law, so runs your life." A turn upon the terrace after breakfast, a mutton-chop for dinner at the rolls and the evening paper at the Mount wind up your day. He imagines a wife "puts a man out of method now and then" but all the same is wishful that his nephew should take a fancy to his client Miss Fairfax and hopes he will marry her. He recommends her to his nephew as being in every way suitable, as he holds the conviction that any great disproportion in fortune between a couple ought to be avoided, and as she possesses many of the same good qualities which he considers his nephew has. He does not wish to force the young man and tells him to follow his inclination. Meanwhile he puts in a word for his nephew to Mr. Stapleton and to Laetitia Fairfax herself, when he goes to

her to explain some papers to her. He does not disagree with Charles' plan of making the lady's acquaintance without her knowing that he is a prospective suitor. When he hears that all is in order, he hopes that "this day of rancour and confusion will end with joy" and is very rejoiced that the wished-for engagement takes place, promising to hurry up all the legal formalities as much as possible, so that all delay in the marriage taking place may be avoided: "We will work like shipwrights at an armament."

Manlove's disposition is a very calm and contented one; quite the contrary of his stepbrother's; he is somewhat old-fashioned and does not lay much weight on exterior. He tells Nightshade who grumbles at his dirty staircase, "that as long as we have clean dealings within our clients will make no complaint". He prefers simplicity to show; "whether it be that I was made too small for grandeur, or grandeur be too small for happiness I never could entertain both guests together: "So I took the humblest of the two and left the other to my betters." It is the force of custom that makes him, a well-to-do man, "make yourself a slave to business and drudge away your life in such a hole as this". He is a man of very upright and honourable character, will have nothing to do with shady cases, above all with game and poaching suits he will have nothing to do; "such laws and such law-suits are the disgrace of the country", he likes to "see an Englishman with arms, whether he bears them for his own amusement or for my defense",—but he "reprobates all quarrels about guns, and dogs and game". "To his clients he gives opinions, to his friends advice", Frampton, his clerk, tells Nightshade, when he brings a message from Manlove to beg him to desist from prosecuting, in the case of the parson's pigeon-house. To his poorer clients, being a charitable man, he gives work and returns their fees. He despises people for going to law in petty cases on paltry subjects, "was the world of my mind they would patch up their differences over a bottle and let the grass grow in our inns of court. He is a man of most sensible and liberal ideas, although he has been a slave to business all his life, and

cannot understand the narrow-minded theories of Andrew Nightshade, nor comprehend Nightshade's dislike to his son Charles. "That ever such a monster should exist as an unnatural father", he exclaims, when Nightshade says he will not bear the youth in his presence. Notwithstanding their fundamental differences of opinion Manlove gets on with his stepbrother fairly well, for he gives in to him and lets him talk without trying to contradict him, which tends to pacify the old man in a way, but Nightshade is too much even for his placid nature at last, and when he in the goodness of his heart goes to Nightshade's aid in the newsman affair, seeing that he really is in need of him, he embraces the opportunity of punishing him for his violence. After keeping him on tenterhooks with legal terms, which have the effect of still more alarming Andrew, he tells him that he must repent, and then that he will only help him if he will promise not to beat either man or beast again: "I'll redeem you from this scrape." On Andrew throwing down his cane he promises to "cure your broken head in an instant". Having now obtained some moral authority over Andrew, he finds it necessary to warn him against being suspicious, when Nightshade takes the layman to be Stapleton in close conference with Lucy. He has to restrain the irate father from using violence to Jack, on discovering him, and acts a general peacemaker and manages so to pacify him, that at last he consents to forgive the culprit and take him with him round the world. He cannot forbear to tell Nightshade that "he is to blame, not nature, if Jack has become a blockhead; blame not nature she has done her part", "'tis you should have tilled the soil".

Unfortunately his endeavours to make Andrew nice to his son Charles are not crowned with success, for when Manlove says Charles is eager to embrace him and begs Andrew to "throw prejudice aside, let wrath and jealousy be cast far from you, look upon this youth he is your son...do you substitute the justice to confess my system has succeeded; it is possible you see to gain a knowledge of the world and not be tainted with its wickedness" Andrew only responds curtly "'tis mighty well".

Manlove is somewhat too goodnatured and forgiving, for the



only punishment he dictates to Dibble, his clerk, who puts the whole intrigue with his sister and Jack on the boards is, that he must "labour double tides" to get the settlements ready, when really the young man had deserved to be dismissed from his employment.

Manlove is a little bit given to moralising and to giving others the benefit of his opinions in this respect.

On comparing this group of characters—Micio, Manlove and Sir Edward Belfond, the analogy between Micio and Sir Edward will be at once noticed. The character of Manlove has been very much modified. There are of course points of resemblance between all three personalities as well as differences, but Manlove does not bear the same degree of likeness, that Andrew Nightshade does, to Sir William Belfond.

All three persons are bachelors and no friends to matrimony. They all three live comfortably and at ease in town, Micio at Athens, the other two in London. Manlove has made his money as a lawyer, Sir Edward by lucky mercantile speculations, Micio, as was the custom in Athens, had no occupation, and the source of his fortune is not mentioned. All three have adopted a nephew, Micio and Manlove their eldest, Sir Edward his younger one. Each is very fond and proud of the adopted son, Manlove has given his name, in the other cases the lucky young man, although appointed his uncle's heir, has kept his paternal name. They are all generous and indulgent towards their adopted sons, especially Sir Edward and Micio have been too indulgent; they have carried their liberality and slackness of control towards their charges too far, so that the young men, though at heart not vicious, have begun to lead dissolute lives, and really deserve the blame that their father lays on them and the too great tolerance of their uncles. Manlove, being himself a very high-principled man, has brought up his nephew on the same lines, and although the young man takes his part in the amusements, suitable to his age and station, he is no reprobate like the others, so that Manlove has neither occasion to be secretly uneasy as to the life his adopted son lives, nor is it necessary for him to

defend the actions of his nephew, as resulting from the exuberance of youth, which will go off in time, as Charles has neither sown wild oats nor shown any tendency to do so. As to Micio's ideas on education, nothing is said about them; Sir Edward and Manlove both consider experience and knowledge of the world, as well as a good public education, together with University training and travel, to be absolutely essential for a young man who is to have a career in the world. They have both set their nephews up in apartments of their own and regulate their financial position in such a manner that they can marry; Micio has Aeschinus living with him and pays all his expenses, but does not appear to settle any fixed sum on him. Both Micio and Sir Edward take their adopted sons to task on the subject of their too numerous intrigues, both have hoped that the natural passions and exuberance of youth had spent itself, both perceive that they really have allowed their charges too much licence and liberty, and that they have become more dissipated than even the licentious customs of their times, which were more tolerant towards immorality than the XVIII century, would permit of. Both see themselves deceived in their belief that they have the entire confidence of the young men, Manlove does not see himself disappointed, for Charles is guilty of no actions which are necessary to conceal from his uncle; he makes him a party to his idea of visiting Miss Fairfax unknown to her. Both Sir Edward and Micio are annoyed that their brothers should be the eye- or ear-witnesses of some of the offences that their beloved nephews have committed and which they had condoned towards the fathers, when they had complained of the dissolute life these nephews were leading, but do their best to defend the young men against their father's accusations. They both prophecy that the straitlaced treatment and the harshness under which they suffer will together with the unreasonable restraint put on them, cause the other young fellows to break out into vicious ways sooner or later; both see their prophecies fulfilled, as does Manlove his, that without knowledge of the world a young man gets into trouble. They all reproach their brothers with bringing up their

sons in such a boorish fashion and are sorry for the illtreated victims of their father's peculiar educational theories and neglected breeding. They are all three equally indignant at their country brother's prejudice against and dislike of their town-bred sons and all entreat them to be more just and less unnatural towards them. It is chiefly due to the intervention of Micio and Sir Edward that the fathers consent, more or less willingly, to be reconciled to their erring favourites and to treat them more kindly and liberally in future. It is also partly due to the influence of the elderly city-gentlemen that Demea and Sir William treat their sons Aeschinus and Edward better finally, though in the latter case other circumstances co-operate to obtain the desired effect. The three good-tempered men do their very best to pacify and mollify their irritable brothers when they are in their tantrums. Micio manages to do so chiefly by opposing and bantering, Sir Edward and Manlove have recourse to remonstrations and expostulations against the unreasonableness, fury, and violence of Sir William and Nightshade, though occasionally Micio does rebuke his brother for his unreasonable anger. Sir Edward is even more forcible in his expression of his indignation at his brother's mad behaviour than is Manlove, who is more calm and patient; Sir Edward sometimes is roused to anger with his unreasonable and obstinate brother. Micio has not so much cause for forcible expostulation, Demea being more violent with his tongue than with his hands. Both Micio and Sir Edward protest against their brother's interfering with their mode of bringing up Aeschinus and Edward, both threaten if the interference does not cease to be no longer the minister of finance to their adopted son, and to make different monetary arrangements than they had proposed doing.

Sir Edward makes his brother promise to be less severe and more liberal to Timothy, Manlove's expostulations make Andrew at last revoke his first desire to punish Jack severely, but he also makes Andrew promise to refrain from violence in future. Micio does not extract any promise from Demea, beyond a halfpromise to put on a cheerful face for his son's nuptials.



Micio is aware that Ctesipho is in town, for Aeschinus and Syrus told him of the music girl adventure; he connives at his nephew's irregularities by paying for the music-girl and harbouring both her and Ctesipho in his house, and keeping the information from Demea. Sir Edward suspects that it may be Tim who is in Whitefriars, but is only really aware of it from Lolpoop's confession and Edward's report. He invites the young man to come and stay in his house when he comes to amuse himself in town, but beyond this he has nothing whatever to do with Tim's adventures and misadventures. The same may be said of Manlove, the only knowledge he has of Jack's presence in London is when he is discovered in Laetitia's studio in hiding. He is the only one present at the final denouement, Sir Edward and Micio only witness the forgiveness of Timothy and Ctesipho (Ctesipho is not present in the final scene, but Micio hears his brother say he may keep his girl). All three, Micio, Sir Edward and Manlove, are liberal and free-handed, but Sir Edward is not so mild as Micio and Manlove; these two do not give Syrus and Dibble the punishments they deserve, whereas Sir Edward sees to the severe punishments of Cheatly and Co. Neither Sir Edward nor Manlove fall into Micio's error of being over-persuaded to marry unsuitably, and against their better judgment, as Micio is, Sir Edward is inclined to be somewhat too liberal in his presents towards those whom he considers have been injured by Edward, but he is not guilty of bestowing donations right and left in the way Micio does when requested to do so by Demea and Aeschinus. Both Sir Edward and Micio make reparation for their adopted son's deeds towards women, Manlove does not, for Charles has not been guilty of any intrigues, openly or clandestinely, and therefore no reparation is necessary. Micio arranges the marriage finally between Aeschinus and Pamphila, Sir Edward only re-receives Edward's confidential information that he desires to marry and has a lady in view. Manlove suggests his client Laetitia Fairfax as a suitable partie. He considers that equality of fortune and character are necessary for happiness in a marriage, Sir Edward is also of opinion that a difference in disposition, especially

where religion is concerned breeds unhappiness, but he does not look upon the possession of a fortune as absolutely necessary for a suitable bride. Micio finds the want of fortune in Pamphila's case no obstacle; as to similarity of character in both contacting parties,—the question was not preferred;—little account of the mental qualities of women was made in old Athens. Micio takes Pamphila and her family into his house as well as the music-girl, Sir Edward receives Isabella and her cousin and chaperone as well as Truman in his house when they elope from Scrapeall's house: Manlove has no opportunity of showing hospitality to any of his nephew's lady-friends. Both Sir Edward and Manlove conclude the piece with a moral reflection, Sir Edward speaking of kindness towards children, Manlove of the dignity of marriage. Micio is glad to hold his tongue after his brother's jeremiad.

Demea seems to have proved *his* theory to be right, as to the bringing up of his son by Micio, whereas Manlove and Sir Edward both prove *their* theories to have been the correct ones.

*Aeschinus*, the eldest son of Demea, has been adopted as an infant by his uncle Micio, and brought up by him in his house in Athens, according to the maxim that "perfect love casteth out fear". He has taken advantage of his uncle's excessive indulgence, and is addicted to dress, perfumes, drinking, and intriguing. The result of his uncle's too mild and indulgent regiment is, that Aeschinus follows his own inclinations, and does very much as he chooses and has become anything but a model young man, though not really bad at heart or unprincipled; his errors arise chiefly "from the heat of youth", as when he abducts the music-girl for his brother from Sannio's house, brings her to Micio's dwelling, has the Procurer beaten by his slave, and threatens him with further castigation and an action to maintain the freedom of the girl, (whom he claims by action of freedom—if Sannio will not consent to sell her for 20 minae. He has, however, also committed an unpardonable breach of confidence towards his uncle, for after he had seduced Pamphila he had neglected to inform his uncle of the fact, and that she

was expecting a child from him, and to obtain consent to marry the girl, until Pamphila was already in childbed, and Micio heard of the affair from Hegio.

The trick he played upon Sannio he performed partly to help his brother Ctesipho out of a scrape he had got into about the music-girl in Sannio's house; he was on the point of fleeing the country, his life being endangered, when Aeschinus got wind of his condition and came to the rescue, just at the right moment. In his careless goodnature and recklessness he is foolish enough to take upon himself the onus of the affair, in order to screen Ctesipho: "has he not deemed everything of secondary importance to himself in comparison with my happiness? The reproach, the discredit, my own amour, and imprudence, he has taken upon himself. I possess a brother than whom no individual is more highly endowed with the highest qualities", is what Ctesipho exclaims in an outburst of gratitude.

(illius opera, Syre, nunc vivo: festivom caput,  
qui ignominias sibi post putavit esse prae meo commodo,  
maledicta, famam, meum amorem et peccatum in sese  
transtulit:

itaque unam hanc rem me habere praeter alios praecipuam  
arbitror,

fratrem homini nemini esse primarum artium magis prin-  
cipem.)

He has however not calculated the costs of his generous action and has not reflected that he may have put himself into a very false position towards others by his unselfish but rather rash act, and that his action may be misrepresented by others as is the case with Geta, Pamphila's servant, who was an eye-witness of the uproar.

Aeschinus is not an unprincipled young man, for he repented of his seduction of Pamphila, which had been "prompted by the hour of night, passion wine, young blood; 'tis human nature".  
(persuasit nox amor vinum adulescentia: . . . humanumst.)

He went "voluntarily to the girl's mother, weeping, praying, entreating, pledging his honour, vowing that he would take her



home. "The affair was hushed up and pardoned and his word taken".

(ubi scit factum, ad matrem virginis  
venit ipso ultro lacrumans orans obsecrans  
fidem dans, iurans se illam ducturum domum.  
ignotumst, tacitumst, creditumst.)

He is very fond of Pamphila and never lets a day pass without visiting her, and swears that he could never live a single day without Pamphila. On learning that Pamphila had become pregnant he "used to say that he would place the infant on his father's knees and thus intreat that he might be allowed to make her his wife". Sostrata has become very fond of Aeschinus, whom she calls "our own Aeschinus, the very life of us all, in whom all our hopes and comforts are centred... my sole comfort in my afflictions." The family consider themselves very lucky to have "such a person, of such disposition and feelings, a member of so respectable a family", as a husband for Pamphila.

(qui se in sui gremio positurum puerum dicebat patris,  
ita obsecraturum, ut liceret hanc se uxorem ducere... aut  
quid credas? nostrumne Aeschinum?  
nostram omnium vitam, in quo nostrae spes opesque omnes  
sitae?)

...solus mearum miseriarumst remedium, .....

..... quod ad illum attinet potissimum,

talem, tali ingenio atque animo, natum ex tanta familia).

Being so affectionately disposed towards Aeschinus, the distress of Sostrata on hearing from Geta that he had deserted Pamphila for a music-girl is very great, especially as Pamphila is in the pains of labour. Aeschinus of course is quite ignorant of the mischief Geta has made, and has no intention of deserting Pamphila; he is punished for his negligence and procrastination for on meeting Sostrata she refuses to have anything more to do with him, "keep to her who is your choice". Suspecting that she has got wind of the music-girl affair, Aeschinus is quite distracted and torn two ways, by the desire to clear himself in the eyes of Sostrata and Pamphila, and the wish not to betray his brother.

He reproaches himself for not having told Micio of Pamphila before, as he might have obtained his consent to a marriage. Determined to make reparation, he decides to rouse himself and to go and try and absolve himself in Sostrata's eyes, but is in fear and trembling that he will not be believed. His punishment is not at an end, for meeting Micio at Sostrata's door he has to listen to a story which Micio tells him as a reproof for his clandestine and irregular conduct. When he hears that she is likely to be married to a relation in Miletus his distress knows no limits, and he reproaches Micio for the advice which Micio pretends to have given Pamphila's family. He then begins to weep, and when Micio tells him he knows all, he expresses his sincere sorrow for his offence and his shame at his conduct. He can hardly believe he hears aright when Micio, after scolding him soundly for his negligence, want of foresight, and circumspection, promises that Aeschinus shall have his wife. His uncle tells him to "go home and pray to the gods that you may have your wife, Aeschinus replies "may all the gods detest me father, if I do not love you better than even my very eyes", and then pays his adopted father a delicate compliment in return for his kindness by saying: "Father, do you rather go and pray to the Gods; for I know, for certain, that they will rather be propitious to you, as being a much better man than I am."

(abi domum ac deos comprecare, ut uxorem arcessas: abi . . .  
di me pater,

omnes oderint, ni magis te quam oculos nunc ego amo  
meos . . . . . abi pater:

tu potius deos comprecare: nam tibi eos certo scio,  
quo vir melior multo es quam ego, obtemperaturos magis.)

Aeschinus has recovered the buoyancy of his spirits, having got his confession over, and perceiving that the danger which was hanging over his head has been averted by his uncle's timely aid. He is honest enough to put the whole blame of the affair upon himself, and to reproach himself bitterly for his procrastination; it was a very bitter pill for him to swallow to hear his misdeeds put in such an unfavourable light by his uncle, and he is truly grateful to him for his kindness in arranging everything

so well; "the more does he impose an obligation on me by his kindness, to take due precaution not inconsiderately to do anything that he may not wish.

(hic non amandus? hicine non gestandus in sinu? hem:  
itaque adeo magnam mi inicit sua commoditate curam:  
ne forte imprudens faciam quod nolit, sciens cavebo.)

Later on, when the spirit of mischief comes over him, he does not show much consideration for his uncle, it makes him guilty of what is really a great impertinence and want of respect for his uncle's grey hairs, when he aids and abets his father in the ridiculous proposal that Micio shall marry Sostrata. He must see that the idea is absolutely repulsive to Micio but he persists in his importunity until Micio, weary of the struggle, gives in after Aeschinus has told a fib that he had promised that his uncle should take Sostrata to wife. He is also very inconsiderate and selfish in throwing over all Micio's preparations for his nuptials, when he listens to Demea's suggestion to hurry on matters and get rid of all the ceremonies, which he, in his impatience, considers to be very superfluous, and to bring Pamphila over quietly by breaking down the boundary-wall between their gardens, and making a way through for her to come by. He is exceedingly pleased that Demea should have met his wishes for despatch half-way, and titulates him his kindest father, and assures him he never saw anything better contrived, but never for a moment thinks of consulting Micio's wishes or convenience. He has such a hold on Micio's affections that the old gentleman finally, after some demurring, consents to all his demands as to rewards, the moment he hears that it is the wish of Aeschinus, so completely has the youth got on his soft side, even though a decidedly bare-faced use, or rather abuse, is made of his generosity. It is not improbable that he has seen through his father's assumption of kindness and liberality but he takes advantage of it to ask what is to be done about his brother, hoping to gain something for him. His only answer to Demea's long speech is: "Father, we leave it to you: you best know what ought to be done."

(tibi pater, permittimus, plus scis quid facto opus est.)



His father has a very poor opinion of Aeschinus, and considers him to be a very debauched young fellow, ashamed of nothing and fearing no-one, thinking no law can control him, a spendthrift, and altogether a ne'er-do well. Demea is very concerned about him, as he thinks that he will come to a bad end, "methinks I already see the day when Aeschinus will be running away for want to serve somewhere or other as a soldier".

(videre videor iam diem illum, quom hinc egens  
profugiet aliquo militatum.)

He is very angry about the music-girl affair and still more angry about the "new and grand enormities of that hopeful youth", when he hears of Pamphila's seduction and apparent desertion from Hegio. He thinks the young man incorrigible, an idea which, as usual, Micio contradicts, as he pretends to consider the deeds of Aeschinus no very heinous crimes, although he is not quite so convinced of the innocence of his nephew as he seems outwardly to be. Demea's anger is not quite unjustified, for if he had really deserted Pamphila Aeschinus would have been a scoundrel, and Demea had no means of knowing it was not true; the other misdemeanours really having been committed Demea's fatherly anxiety as to the future of his son was not without foundation. Aeschinus behaved very loyally to his brother, for he did not betray him to his father and only told Micio, as his aid was wanted to pay for the girl, the story of the adventure. Even when by his silence he nearly forfeited his own happiness, his first thought was how to screen his brother, and not let the gossips get hold of the story to noise it about.

Demea's fear that Aeschinus had seduced Ctesipho to a course of debauchery, and that the young profligate had taken him off to some bad house, was of course the conclusion drawn when he heard that Ctesipho had been with Aeschinus at the carrying off of the girl, and was completely without basis.

*Belfond junior*, Sir William Belfond's second son has been adopted as a child by his uncle Sir Edward who has brought him up in his house in London, "with all the tenderness, and familiarity, and bounty and liberality that can be". He has received an

excellent education, having been sent to Westminster School, to learn Latin and Greek, and then to the University where he received a classical training, besides having a good knowledge of history, natural philosophy and mathematics and languages. After three years study he was sent to the Temple to study law, and afterwards he went to France, "did all his manly exercises, saw two campaigns; studied history, civil laws and laws of commerce". "He then made the tour of Germany, Italy and the Netherlands," and returned well-skilled in foreign affairs and a complete, accomplished English gentleman. Besides this he has also become a musician of no mean proficiency, can compose, and play the flute and violin besides being able to sing. His uncle boasts that he has "made him a complete gentleman, fit to serve his country in any capacity . . . of so good a disposition, so much a gentleman and has such worth and honour that if his father knew him as well as his uncle does he would be proud of him. He is much addicted to study, in which he spends his whole morning; he also employs a singing-master to practise with him".

Edward is a good fellow, loving mirth and society without drunkenness, somewhat given to women, but in private; he keeps only good company and does no ungentlemanlike things. Sir Edward assures his father that his crimes are only those of the youth of his day and station, and not to be looked upon as crimes, but as the extravagances rather of a young man of spirit, wit and mettle. He believes that Edward confides in him completely, as he has brought him up to be his friend, and has ruled him only by love and gentleness. He guarantees "that the heat of youth will be allayed ere long". Sir William's assertions that he is a very vicious young man, a spendthrift, throws money away like dirt", is "steeped to the eyes in folly and debauch, his infamy is notorious," and that he keeps very bad company are very exaggerated, although Edward is by no means the model of a good young man. His father, it is true, blames the excessive gentleness of his uncle more than the character of his son for his having "run into all manner of vice and riot; no bounds can stop him; no law nor customs can restrain him". Sir Edward is not

quite so much in the confidence of his nephew as he believes himself to be, for he has not found it necessary to inform his uncle that he has had a child from a cast-off mistress, who persecutes him, and that he has seduced Lucia, the innocent daughter of his father's attorney. Having been set up in lodgings of his own, he is outside the control of his uncle. Sir Edward is by no means best pleased at discovering Termagant and Lucia in his nephew's apartment and at having to bear the brunt of the reproaches made by the angry father of his adopted son. Seeing they were not undeserved, he takes his nephew to task for his licentious life, having come upon him having a fight with Termagant's brother who has been set upon him by her. He accepts Sir Edward's warnings in very good part; "your precepts have been ever sacred to me and so shall your example be henceforward". He consents to follow his advice, and to settle down, and take up the position to which he can lay claim in virtue of his fortune, nature, and education. He then admits that he is in love and resolved to marry, if Sir Edward consents. He is in no doubt as to his uncle's approbation, but will not tell the lady's name until he is sure of her.

He has fallen in love, together with his friend Truman, the former with the niece, the latter with the daughter of a canting, puritanical hypocrite, Scrapeall. Isabell, the object of his love, is an heiress and brought up so strictly that Belfond has had to attend meeting in order to get a glimpse of his charmer, "she has made a constant churchman of me, has so charmed me I am content to abandon all other pleasures and live alone for her; she has subdued me even to marriage". Belfond is not very confident as to making the acquaintance of the lady, and his difficulty is increased when he learns that his father had bargained with her uncle for her, as a bride for his brother. Truman, by means of bribing the chaperone, has obtained entrance to Scrapeall's house, and an interview is arranged between the two couples. Belfond and Truman, disguised as Puritans, go to pay their respects to Isabella and Teresia, and begin to speak in "Canaanitish dialect", until the ladies tell them that they are arrant hypocrites too and obliged for peace's sake to



dissemble. Belfond is desirous of laying all forms aside, and makes a frank and hearty declaration to Isabella, which she receives with some coyness, and pretends not to be in a hurry to accept, although Belfond warns her that the time is short, and that her uncle has sold her, and she may only have a few hours reprieve. He tells her that her person, not her fortune, is what he aims at, as his uncle will make a good settlement. Isabella is inclined to accept but still undecided, when the governess comes to send the young men away on Scrapeall's approach. On returning later, he hears from Ruth that Termagant has succeeded in rousing Isabella's suspicions against him, by protesting that he was contracted to her and had deserted her for another. Belfond is very angry and denies the truth of the accusations, but Isabella still refuses to see him until Teresia prevails on her to hear what he has to say for himself. He solemnly protests his innocence and that he is not contracted to any-one, acknowledges that he has been frail but that he has settled up with Mrs. Termagant, and that this story has only been one of her tricks to annoy him. Isabella still refuses his advances. Belfond begs the ladies to come to his uncle's house where they will be safe and not to lose the opportunity. He promises to clear all the mystery up. Isabella at last consents unwillingly to go with the others, an act which Belfond looks upon as being half a surrender. He brings the girls together with Ruth and Truman, but makes them mask, as he does not wish that they should be known; he obtains his uncle's protection for them while he goes to look for his brother. On coming back, he discloses the identity of the ladies, and after bringing Isabella to confront Termagant, finding out this latter's disguise and being in revenge nearly shot by the "devil", as he calls her, he, on his uncle's request to enumerate his incumbrances, confesses that Mrs. Termagant is his only burden, and announces that he has the child in his possession. Otherwise he has no debts of any sort. Sir Edward promising to make a handsome marriage-settlement, Edward thanks him gratefully, and offers "himself at your feet as a sacrifice without a blemish now" to Isabella, who at last accepts him. He assures her that she may trust him, "as I have

been so sincere in my confessions. I call heaven to witness I will hereafter be entirely yours. He shows himself to be a man of good principles and disposition, and that his lewdness is only skin-deep, by saying that "I look on marriage as the most solemn vow a man can make and 'tis by consequence the basest perjury to break it . . .

There is no peace but in a virtuous life,  
Nor lasting joy, but in a tender wife."

Notwithstanding his supposed openness towards his uncle Edward is not above telling a few white lies to save the honour and reputation of Lucia, when she gets caught hiding in the cupboard in his rooms by his father and uncle; he declares that she had brought him washing, and when later on he brings her to meet his uncle and her father about her disgrace being kept secret, Belfond jun. protests that the girl was innocent, and he himself the only one to blame, an assertion which Sir Edward doubts but winks at. He is not quite honest towards Lucia either, in his professions of love for her, which are most extravagant, and even when he is already half-engaged to Isabella he cannot bear to wound Lucia's feelings by telling her the truth, and when through the malice of Mrs. Termagant she finds herself dishonoured, and her disgrace made known to her father, Belfond provides her with lodgings and, promises her financial help, and makes fresh protestations of affection to the trusting girl, until she believes that she is the sole object of his affections. When it is absolutely necessary to part from her he says "it is with convulsions I am torn from you; but I must marry I cannot help it," as if he were forced to marry, which is not the case; his regrets at parting with such a charming mistress were perhaps really sincere, but whereas his love-affair with her had been for him "love is of man's life a thing apart, "for the trusting Lucia it had been" woman's whole existence". He has behaved with great chivalry and nobleness to Mrs. Termagant, his cast-off mistress, by whom he has had a child. He has treated her more generously than she deserved, and yet she pursues him with her spite, and is determined to be revenged on him. He is tired of her plaguing him, and would be

glad to get rid of her at any price, for she dogs his footsteps; he is so exasperated that he threatens to have her turned out of his rooms, when his sneers and rudeness do not make her depart of her own accord. Afterwards he really does turn her out, when she drags Lucia out of the cupboard, where she had hidden with Lucia, on Sir Edward and Sir William entering. Belfond is attacked by Mrs. Termagant's brother, to whom, as to Isabella, the woman declares she is contracted; he saves Lucia from her violence, and threatens to have her put in Bedlam if she does not leave off her evil ways. He almost becomes a victim of her fury when she tries to stab him in revenge for his preventing her marriage with Jack, and for his telling Tim who his bride really is.

Even then he is so chivalrous that he does not give her over to the police but lets her go, as also when she tries to shoot him. He is probably afraid that she will do the child an injury, to spite him, if he has her put under arrest.

He goes on the principle that "a man cannot offer violence to a woman".

Edward behaves in a most brotherly manner towards his scapegrace brother when he finds out that he is the Squire of Alsatia and not an impostor who has taken his own name. He is exceedingly vexed and astonished to find his brother in such company, and at his brother's request is polite to the women. Tim tries to provide him with entertainment and Edward, to conciliate him, listens, but then warns his brother as to the company he is in; by kicking and insulting the Alsatians Edward tries to prove to Tim that his friends are scoundrels and cowards, as they do not dare to retaliate. He endeavours to persuade Tim to go with him, promising to reconcile him with his father, as he is on the brink of ruin. Edward determines to rescue him in spite of his refusal to leave Whitefriars, but does not tell his father that he has found Tim in such a low set. He comes back just in time to rescue his father from the hands of the rabble and promises to rescue Tim. He finds him in Termagant's lodgings, about to be married to the woman, and stops the ceremony. He threatens to take his brother off by force if he will not come willingly and



then informs him of the dangers he has escaped from. He has him taken to his uncle's house, and has the satisfaction of hearing Tim confess his offences and his being pardoned by Sir William.

Sir William, on coming to London, has heard two Alsatians talking of a Squire Belfond in Whitefriars and of his wild deeds. Having a very poor opinion of Edward he at once jumps to the conclusion that he is meant, and is not to be persuaded to listen to either Edward or Sir Edward's explanations and denials on the subject. He is so convinced that all his "education has come to drinking, whoring and debauchery" that he will not hear a word said in defence of this son either by his brother or by Edward himself. Edward has to listen to very bitter speeches on the part of his father, and gets turned out of his own room on trying to excuse the presence of Lucia and Mrs. Termagant. He never forgets the respect due to his father even when most provoked by him. Sir William still adhering to his obstinate conviction that Sir Edward and Belfond's denials and protests and alibi proofs are all lies, and that Edward is the Alsatian hero, Edward is put upon his mettle and is determined to force his father to adopt a better opinion of him. He is not inclined to suffer for the faults of others and goes off to Whitefriars to discover who the pretended Squire Belfond is, with the result that he finds his brother there. He heaps coals of fire on his father's head when Sir William, knowing that Tim is the Alsatian squire and that he has done his son grievous injustice, asks Edward's pardon; he waives back all thanks and tells his father plainly that he is "resolved to deserve your good word and will bring him back Tim safely". He runs away from further expressions of thanks. He reiterates these sentiments when he goes to fetch Tim to come and beg his father's pardon; he aims at nothing but his father's love, and "I will be bold to say I shortly will deserve it". He is so far softened towards Edward, the crusty old gentleman, that he is only disappointed not angry when he hears that this son, and not Tim, is the accepted lover of Isabella. Edward's final triumph over his father is obtained when Sir William wishes him and his bride perpetual happiness.

*Charles Manlove* is the eldest son of Andrew Nightshade, has been adopted at an early age by his father's stepbrother, and brought up from an early age in his house in London. After settling a large sum of money on him, Counsellor Manlove made him take his name, and set him up in apartments of his own, when he returned from the grand tour during which he studied painting. He has had a good public education given him, and has visited the University, and gained some knowledge of the world. Mr. Stapleton, Counsellor Manlove's friend, who would like to have Charles as a husband for his ward, praises him up in the following terms, his father "is blest with an exemplary young man for a son". I never heard so universal a good character ... so accomplished a genius—so distinguished a taste for the fine arts"... he "is not like the present frippery race of young men; he is a man of sound principle and good morals, no libertine, no free-thinker, no gamester ... he has more elegant resources: The woman is happy who can engage his affections."

Charles is somewhat of a fine gentleman, and addicted to fine clothes, is a bit of a prig, has a good opinion of himself and is apt to think himself infinitely superior to his country-bred brother. He is devoted to art, has made a good collection of pictures of which he is no mean connoisseur, he leads the life of a young man in good society, but is by no means the silly beau his father would make him out to be, and on the whole deserves Stapleton's economies.

Nightshade is very angry with this son for renouncing his name, and holds the young man undeservedly in great contempt, he blames his uncle for having "undone my son". In his narrow-minded disdain of the higher aims of life he declares that Charles has been educated on a scale, "wide enough to take in vice and folly at full size: his principles won't cramp their growth. At school he was grounded in impudence, the University confirmed him in ignorance, and the grand tour stocked him with infidelity and bad pictures." "He lives in a round of pleasures, in the front of the fashion, squandering and revelling." He will not allow that Manlove's theory that "he cannot be a perfect man, not being

tried and tutored in the world" is right. He calls Charles to Mr. Stapleton a "puppily, pig-tailed ape with his essences and pulvilios: that monkey whom my sill brother sent to see the world, with his grand tour, and his pictures and his imper-tinences." That his father hates him so much that he will not consent to see him does not disturb Charles very much; he does not speak unilally of him when Jack complains of his bad treatment, on the contrary, he tells him to submit to necessity with a good grace, and humour the peculiarities of his father. Added to some worldly wisdom which makes Charles acquiesce in his uncle's opinion that equal alliances are best, there is a good deal of sentimentality about him. He is quite willing to take his uncle's advice as to marrying and promises to "look to like if looking likeing move", but means to consult his heart not convenience. He intends to make the acquaintance of Miss Fairfax, not as a suitor but in another character, so as to see "the fair paintress in her natural colours", he dreading "the artificial graces which young women are too apt to put on when they act under observation". Hearing that she is much visited by painters, he tells his uncle he will visit her as a painter. He therefore appears before Laetitia as the bearer of a letter of recommendation from Manlove sen., in which it is stated that Charles is a painter lately returned from Italy and a friend of Charles Manlove. He treats her to some conversation on art, flatters her paintings, and makes himself so agreeable that Miss Fairfax is quite struck with him and calls him "the prettiest man, so candid, so intelligent, so full of his art and glowing warm with all that taste for the antique, which true genius is sure to gain by travel." He has persuaded the lady to visit his studio, which she does; she and Mrs. Stapleton are received by Jack as Mr. Manlove; she is disappointed and disgusted at the character of the young man who has been so warmly recommended to her by his uncle and her guardian.

Charles, on his side, is captivated with Laetitia's charm's, she is irresistible. He means to throw off his mask after once more going to ask for an interview for Mr. Manlove. On his asking leave for Mr. Manlove to make her acquaintance he is surprised



by Miss Fairfax's refusal, as she knows him already. He thinks himself discovered and again pleads for Mr. Manlove, in his real character, as he is known to her in his assumed one. She takes up the word "assumed", and makes some very sarcastic remarks on the subject, referring to Jack, whereas Charles thinks the "mummery of the painter has disgusted her". She accuses Manlove of ignorance of painting, and refuses to have anything to do with Mr. Manlove. Charles goes off in a huff, telling Laetitia she has been explicit enough, Mr. Manlove will never trouble her repose again and that he will lay aside every wish and thought connected with her. Hearing from Jack that he has been to Mr. Stapleton's, to meet Miss Fairfax, who is willing to marry him, Charles is quite confused and does not know to make of the matter, but suspecting something is not right, he warns Jack not to offend Miss Fairfax, as he is interested in her himself; he requests him to keep his sallies in proper bounds, as if he affronts Miss Fairfax he can be sure of his resentment. As Jack again boasts of the favours received from Miss Fairfax and that he, the country booby, has cut him out and is the man who has caused the mischief that Charles has been rejected, Charles begins to see daylight and, after cross-questioning his brother and Dibble, he elicits the fact that Jack is about to marry a lady he calls Miss Fairfax, but who is more like her ladysmaid. He makes Dibble confess that it is so; he declaring that both Lucy and Jack had taken the names for a jest, Jack having borrowed his brother's name. Charles is very angry, and after rebuking Jack for his misdemeanour, warning him he is being made a fool of, and telling him he will rescue him, he goes off after Jack to see what the truth of the story is. He goes straight to Laetitia, whom he discovers painting a picture of Mr. Stapleton. She is quite prepared to receive him, having been informed by Lucy of the true identity of the painter and Mr. Manlove. He excuses his intrusion, and is surprised to get an amiable reception, instead of being peremptorily dismissed, as he had expected to be. She tries to interest him in her painting, to try and keep him off the topic of Mr. Manlove and to tease him, but he is pertinacious and pursues

his subject, begging for forgiveness, as he is an impostor. As he is unaware that she knows who he is, he believes that she refers to Jack, when she says that she is ready to accept Mr. Manlove's suit and exclaims that he is tortured, at which Miss Fairfax laughs. Charles then confesses that he pleads for the Mr. Manlove that he is himself, and remarks that he sees that he is discarded for Jack, who has won her under a false name. She goes on teasing him, but Charles is still dense, until Laetitia asks whether he will be the right Mr. Manlove, or not, and take what she said as meant for himself, then he sees himself accepted and goes to ask for his father's approbation, this done he as a sentimental lover greets the appearance of his fiancée with a poetical effusion: "She comes like hope, like spring and sunshine to the longing year, with smiles of soft complacency and love."

Charles is very sorry for Jack's hard lot, but is rather alarmed at his sudden appearance in town, as he knows his father is in London too; he promises to keep silence about his being there, and keeps his promise as far as everyone but Laetitia is concerned. He would like to share his happiness with Jack, but that not being possible he promises to help his brother to a day of amusement, giving him the free run of his wardrobe and the services of his tailor, besides presenting him with a purse of twenty-five guineas. He also "throws away" a little good advice, telling Jack to amuse himself well, but as he is inexperienced to beware of the snares pleasure may cast for him, which may cost him sorrow to escape from. When he makes the discovery described above, instead of leaving Jack to get out of his scrape as best he can, although Jack's conduct has been most ungrateful, he in his brotherly solicitude is determined to rescue the youth from the pitfall which is threatening him, and goes after him to see what can be done, as Jack will not believe that he is the victim of an imposture and is only afraid the marriage will be delayed. Charles, not knowing that the affair has fallen through, partly through his interference and the delay caused by the interview between Jack, Dibble and himself, partly by Jack's being found by his father, is searching for him to try and prevent the marriage,

but comes too late, as he has meanwhile proposed to, and been accepted by Laetitia, and arrives after the total denouement has taken place. Even then he betrays no knowledge of his brother being there.

The character of Charles is much modified from that of Aeschinus and Edward Belfond; there are fundamental differences between his personality and that of the other two heroes. There are a few points only in which Charles shows a likeness to Edward, which are not to be found in Aeschinus.

Charles and Aeschinus are the eldest sons of their father, Edward Belfond is the second son. They have all been brought up from childhood by an uncle living in the city, (London and Athens), all have been treated very generously by their uncles, and are supplied lavishly with money by them. These latter have, as far as Edward and Charles are concerned, set them up with servants and apartments of their own, Aeschinus lodges in his uncle's house. Of his education we hear nothing, the education of Charles and Edward has been very similar in all respects. They have also both been on the grand continental tour, and both have received thorough instruction in the fine arts, Edward in music, Charles in painting. Aeschinus has neither travelled nor received artistic tuition. All three young men have been brought up very indulgently and liberally by their uncles, but Charles has not suffered from over-indulgence and too little control, as have Aeschinus and Edward, he is not a wild youth, living a wild life, as the others are; he gives his uncle no uneasiness as to the frequency and long duration of his intrigues, and his father no cause, or rather no just cause, for blame by leading an immoral life, as in the case of the others. All three are greatly beloved by their uncles and despised by their fathers, but become reconciled to the latter finally, although the meeting between Charles and his father can hardly be called a reconciliation. All three are defended warmly by their uncles. The virtues of Aeschinus and Edward are expounded upon by their respective uncles, whereas the good qualities of Charles are descanted upon by Mr. Stapleton who holds him up to admiration before his father.

Charles has not led a dissolute life, as have Aeschinus and



Edward; he has been guilty neither of seduction, abduction or desertion, apparent or real; he has not abused his uncle's confidence, nor has he helped his brother in any escapade, (he only comes under the suspicion of having done so, as does Aeschinus). He endeavours to get his brother out of the scrape he has got into, but his participation in the work of rescue does not take the same active form as it does with Aeschinus and Charles; it is more the readiness to do so than the actual cooperation in his case. Both he and Edward are concerned in the liberating of their brothers from the bad hands they have fallen into, and prevent the marriage of these brothers with a pseudo-lady and heiress; both are instrumental in revealing the identity of the bride in spe, both endeavour to deter their brothers from continuing in the path of folly. Aeschinus rescues his brother more from a supposed danger than from a real one, but he is guilty of providing his brother with his desired mistress, an offence which Belfond jun. and Charles do not commit. Ctesiphos has nothing whatever to do with the bride of Aeschinus, but Edward and Charles are both the suitors and the accepted suitors of the lady who is the proposed bride of their brothers, although in the case of this latter it is not the real but the sham lady who is the bride. Aeschinus gets a bride without a dowry, Edward is willing to take his without one, but Charles thinks a lady with money is more acceptable as a wife than one poorer than himself. Both Edward and Charles have fallen in love at first sight; whether Aeschinus did so is not related; he adopts no disguise to obtain admittance to his sweetheart's presence; Edward disguises himself as a Puritan, Charles as a painter. They all three get into disgrace with the future wives for a time, but are finally received back to favour again, Aeschinus and Edward are slandered to the ladies, Charles has to suffer from the misdemeanours committed by his brother in his name. Both Aeschinus and Edward are suspected of having been guilty of deeds which their brother committed; Charles does not get taken for his brother, but his brother for him. In "*The Squire*" it is believed that someone, probably an impostor, has made use of Edward's name; in "*The Cholerick Man*" his name

has really been adopted. Aeschinus has no connection with the music-girl, beyond helping to abduct her, and Charles has nothing whatever to do with Lucy, but Termagant is the cast-off mistress of Edward. Edward has been watched by Termagant and her brother going into Scrapeall's house and his disguise penetrated; Lucy and Dibble also discover Charles' identity when he visits Laetitia as a painter. Charles makes no mystery about his matrimonial intentions to his uncle, Edward and Aeschinus only say they wish to marry, but do not say to whom they wish to be united. The obligations of Aeschinus and Edward are settled up by their indulgent uncles, Charles has none to weigh on him. Aeschinus has his nuptials arranged by his uncle, the others only get as far as an engagement. None of the three heroes betray the presence of their country-brother to their fathers; Edward comes to his father's help when overcome by the Alsatian rabble, neither Charles nor Aeschinus get an opportunity of such an action. Belfond jun. and Charles give their brothers good advice, but Aeschinus does not. Neither Edward nor Charles are guilty of the disrespect and impertinence which Aeschinus permits himself to demonstrate towards Micio. Aeschinus and Edward promise their adopted fathers that they will reform and follow their counsels in future; Charles cannot reform, he has nothing to repent of, but he is also willing to adopt his uncle's advice, Both Edward and Charles are inclined to be sentimental when discoursing to themselves or to others of their respective brides; Aeschinus is not of a romantic turn of mind.

*Ctesipho*, the younger son of Demea, has been brought up under a very harsh régime, in the country, by his father, with whom he lives; he has become a young man, whom his father holds up as a pattern for his other son to imitate on all occasions. "I give thanks to the Gods, he is just as I would have him... giving his attention to business and living frugally and soberly."

(... et est dis gratia,

quom ita ut volo est; . . . .

si conferendum exemplumst, non fratrem videt  
rei dare operam ruri parcum ac sobrium.)

As Micio tells Demea, like Aeschinus, Ctesipho has good sense and understanding, modesty on occasion and affection for his brother.

Ctesipho proves the truth of Micio's prophecy, that, as a young man must sow his wild oats, he will do so too, and that if Demea does not allow him liberty he will take it when he can get the opportunity of doing so; he has come to Athens on a visit and has by some means fallen into a terrible scrape about a music-girl who is the property of Sannio, a Procurer. His life would have been in danger if Aeschinus had not come to the rescue, and for shame he was about to flee the country. He is extremely grateful to Aeschinus, for his intervention, and cannot find words enough to express his gratitude: "How can I sufficiently commend you, I can never speak of you in such high terms but that your deserts will surpass it...I am unwilling to praise you any more to your face, lest you should think I do so rather for flattery than from gratitude."

(o frater, frater, quid ego nunc te laudem? satis certo scio: nunquam ita magnifice quicquam dicam, id virtus quin superet tua. ....

.... a, vereor coram in os te laudare amplius, ne id adsentandi magis quam quo habeam gratum facere existumes.)

He is not in the least jealous of his brother's better circumstances, but being of a somewhat giddy nature and lighthearted he throws off all melancholy when he sees the turn things have taken, and is determined to make the most of his opportunity and make a cheerful day of it. The only cloud in his sky is his mortal fear of his father getting to know anything about his escapade, as that would ruin him. Being assured that all precautions will be taken to prevent his being detected he goes off to carouse with his music-girl in Micio's house. Even then he is uneasy as to his safety and though Syrus has sent his father back into the country, assuring him that Ctesipho is at work on the farm, he does not trust Syrus quite, and seeing his fears realised that his father will come back, on not finding him in the country, he is in fear and trembling that he will be detected, and



prefers not to depend on Syrus to prevent Demea from rushing unawares; he determines to hide in a cupboard with the psaltria.

(obsecro, vide ne ille huc prorsus se inruat...

nunquam hercle hodie ego istuc committam tibi:

nam me iam in cellam aliquam cum illa concludam: id tutissu mumst.)

He gets caught all the same by his carelessness in sending to fetch Syrus while he was speaking to Demea, and his father rushes in to the house and finds him there. He is to be punished by being taken home and getting sickened of his mistress by the old gentleman's forcing her to do dirty domestic work, and thus making her a disgusting object for Ctesipho. In the end he is allowed to keep his mistress. Demea does not blame Ctesipho, when he hears that he was with Aeschinus, when he abducted the girl, but this latter, and blames Micio for having connived at Ctesipho's irregularities, and for purchasing a mistress for him, and harbouring both of them. What he said to Ctesipho himself is not related, but probably as Syrus said "he is no very pleasant boon-companion, especially to Ctesipho".

(edepol commissatorem hau sane commodum, praesertim Ctesiphoni.)

Demea has a very high opinion of Ctesipho's moral qualities, and highly applauds his conduct towards the music-girl and Syrus, in beating them, as Syrus pretends he has done; he commends him as taking after his father, and doing honour to his education. He is perfectly delighted at his having scolded Aeschinus (according to Syrus' story) for abducting the music-girl, telling him "that he is not only squandering his money but his reputation", Demea declares him to be "full of such maxims" which he has inculcated him with, "telling him to look into the lives of men as into a mirror"

(oh, lacrumo gaudio... praeceptorum plenust istorum ille.....denique inspicere tamquam in speculum in vitas omnium iubeo atque).

Ctesipho is rather impatient of the strict control under which his father keeps him, and would like to enjoy himself undisturbed by any interference on the old man's part. It annoys him that

the farm is so near that his father will come back to look for him directly, on not finding him at the farm, as he thinks, and that then he will ply him with awkward questions. Although he is so harshly treated by his father, not a murmur comes over his lips against him, he only wishes that the old gentleman may be so tired with running to and fro in his pursuit that he will be obliged to stay three days in bed, provided his health do not suffer, as then his merry-making would be undisturbed.

(.... nam hunc diem  
misere nimis cupio, ut coepi, perpetuom in laetitia degere.  
et illud rus nulla alia causa tam male odi, nisi quia  
propest: quod si esset longuis,  
prius nox oppressisset illic, quam huc revorti posset iterum.  
nunc ubi me illic non videbit, iam huc recurret, sat scio:  
rogitabit me, ubi fuerim: (ego hoc te toto non vidi die)  
.... utinam quidem:  
quod cum salute eius fiat, ita se defetigarit velim,  
ut triduom hoc perpetuom prorsum e lecto neque at surgere.)

He shows that he is not very experienced in the ways of wrong-doing, for he is quite at a loss what excuse to find to account to his father for his absence, and is unwilling to tell the lies that Syrus suggests to him, but has to have recourse to a fib after all, when, his father appearing, he tells Syrus to say he has not seen him, but by the fuss he makes he nearly betrays himself and gets pushed indoors by Syrus, out of the way.

Having thrown off his father's yoke, and tasted the first-fruits of pleasure, and being head over ears in love with his mistress, he lets himself be persuaded to go and amuse himself while Syrus propitiates Demea by recounting the virtues of Ctesipho and praising him.

(laudarier te audit lubenter: facio te apud illum deum:  
virtutes narro.)

*Belfond* senior, the eldest son of Sir William, has been brought up by his father in the country, in great seclusion, kept short of money to keep him out of temptation, and illtreated by the old man. Sir William himself describes the manner in

which Tim has been brought up: "a solid young man, a dutiful child as ever man had, whom by my strictness I have formed according to my heart, he never puts his hat on in my presence, rises at second course, takes away his plate, says grace, and saves me the charge of a chaplain. Whenever he committed a fault I mauled him with correction, I'd fain see him once dare to be extravagant". When Sir Edward says that he is a blockhead and "only fit for a gentleman's bailiff, living as nastily as swine and keeping worse company than beasts in a forest", Sir William again recounts Tim's virtues, he "knows no vice, never whores, only drinks but to drive a bargain, (which his father allows him to do); he knows a sample of grain as well as any fellow in the north, can handle a sheep or a bullock as well as anyone, knows his seasons of ploughing, sowing, harrowing, laying fallow, understands all sorts of manure and ne'er a one that wears a head can wrong him in a bargain." Instead of travelling on the continent, Tim has "travelled all about my land, and knows every acre and nook and corner of it and its value." He is the pride of Sir William's heart, "the great support of my declining age, I should be weary of this wicked world but for the comforts I find in him". Belfond senior, himself, tells his father that he has used him like a dog and bred him in the greatest ignorance, "fit for your slave and not your son", has educated him "like a grazier or a butcher and has cudgelled him from his cradle".

The harsh treatment of his father has caused him to break out into rebellion and Tim takes the opportunity of his father's being in Holland to take a trip to London, accompanied by his servant Lolpoop. Arrived there he has fallen into the hands of his cousin, Shamwell, Cheatly and Alsatian friends of his, and is immediately greeted by them as a suitable candidate for being plucked, and shorn of his patrimony. They make him continually drunk, encourage him to omit all sorts of extravagances, such as abducting a girl from a gentleman's house, and breaking into the same, and they irritate him against his father, and pander to his already burning jealousy of his better-situated brother. As Tim is of age and the estate entailed, they help him to raise



money on it, but cheat him, by giving him as a "silly caravan" and "country put" a quantity of goods instead of money. He is provided with clothes and servants, and is instructed how to sham and banter, and to express himself fluently in cant, so that he soon becomes a "confirmed Alsatian". The Alsations propose to provide Tim with an heiress for a wife, and hit upon the idea of making Mrs. Termagant, the cast-off mistress of Tim's brother, personate a lady of fortune for the occasion. Pending the arrangements for this alliance being completed, Squire Belfond is kept continually drunk and encouraged to squander money right and left; he entertains the whole posse of his Whitefriar's friends at his expense. Hackum gives him the character of having been an adept pupil in the branches in which he has received instruction, as a future man about town; "he drinks, whores, swears, sings, roars, rants and scours with the best of us." Belfond is extremely proud of himself, believes he has become "a spruce prig" and a complete fine gentleman, fully versed in the ways of town. In his new clothes he vows he "is so very fine I do not know where to look upon myself first"; the change is so sudden from his appearance on his arrival in town, when he had "the scurvy phiz of a mere country put, whom it would be kind to take for a chief constable". He is extremely grateful to his new friends, without whom he had "never known either breeding or gentility", and cannot praise them enough; in his ignorance he does not see that he is being made a complete fool of, and is the victim of a band of sharpers. He swallows the most fulsome flattery as genuine and believes that his brother cannot hold a candle to him. The Alsations purposely try to keep him away from his brother and excite his envy of him, as they are afraid that Edward may interfere with their projects if he hears where the Squire is. They therefore "keep him at direct enmity" towards his father and brother, and instruct Tim if he meets either of them "to stick up his countenance and be rough and haughty".

While waiting to go to be introduced to his bride, Tim fills up the time by drinking bumpers and facers with the Hackums, Mrs. Margaret, and the other Alsations, and by otherwise amusing

himself with this lady, whom he had run away with the evening before. He amuses himself so well that he determines not to go home in a hurry "the best team of horses my father has shall not draw me thither again". Edward Belfond comes in the middle of the carousal to see who it is usurping his name, and is received fairly politely by Belfond senior, who is proud to show himself off and wishes to make Edward envious. He makes his brother drink and salute the ladies, and introduces Cheatly, Shamwell, and the Hackums, praising them up. He then calls for music, drunken merriment supervenes, only Edward being sober. He then tells Belfond sen. his opinion of his friends, whom Tim praises up more and more warmly and will believe nothing to their disadvantage. Edward tries to convince Belfond that his friends are cowards, warns him that he will be ruined, and offers to take him along with him, and reconcile him to his father. Tim is obdurate and will stick to his friends, considering himself offended by his brother. He is encouraged in his obstinacy by the Alsatians. Belfond continues drinking bumpers of cherry-brandy, so that when his father, directed by Lolpoop, comes in, he is already in a quarrelsome humour and ready to carry out his companion's advice not to flinch. He therefore behaves exceedingly rudely to Sir William, showers cant on him at lib, and answers back his scolding father, thereby venting the whole of the pent-up bitterness of his heart at his father's former ill-treatment on the astounded old gentleman. He has to hear from Tim that he knows his future inheritance is entailed upon him, and that he means to have a share of it during his life. He refuses to have anything more to do with his father, tells him he is determined to out-do his brother, and not be his father's bailiff any more, but to "manage his natural" as other young town-men do. He does not believe that his father has really provided a bride for him, who is an heiress, and believes it is only a trick to bring him under his father's power. Tim refuses to listen to his father's promises of pardon, considering them shams, and then begins to banter him, so that Sir William goes off to get a warrant. On Cheatly's advice Belfond sen. considers it best to hurry up the match

with the heiress, and he gets taken to the lodging which the sharpers have prepared for Mrs. Termagant, in order to cheat Tim into believing that it is really a lady of fortune whose acquaintance he makes. Belfond is very pleased with the lady and her surroundings, he praises himself up, and Mrs. Tremagant's fortune is detailed by Cheatly. Belfond apologises for his tipsy condition and gives the particulars of his estate. Mrs. Termagant pretending to require time for reflection she is told that she must make up her mind soon as the bridegroom is in a hurry. They have got this far in the preliminaries when Sir William comes back. In the fracas Timothy gets away and hides himself, and being very drunk is considered to be in a fit condition to get the clandestine marriage over as speedily as possible. He is therefore made to hurry up and the whole party once more adjourn to Mrs. Termagant's lodgings, accompanied by a parson. The ceremony is about to be performed when it is interrupted by Edward and his party. The Squire is very indignant and abuses his brother for his interference, but becomes quite quiet when Mrs. Termagant's identity is disclosed by Edward and he sees the woman try to stab Edward. He cannot at first believe his senses and that it is true what Edward says, that he has been "delivered from two evils, incest and beggary". In his tipsy stupidity he at last grasps that something is wrong and asks helplessly, "are all these rogues? and that a whore? and am I cheated?" He hearing it is so, then consents to go off quietly with Truman to his uncle's house, where he is prepared for a meeting with his father.

He goes straight to his father and begs his pardon on his knees, promising not to offend again, and acknowledging that his ignorance had led him into the scrape, he believing himself to be in the hands of the "finest, honestest gentleman in England" and did not know that they were really "rogues, cheats and blockheads". He recovers his spirits on his father pardoning him unconditionally and promising him liberty and an allowance. He is very grateful to his father, but remarks that he is in no hurry to marry as he would like to see the world first; he means to have his share of amusement before he takes the yoke of ma-



trimony upon himself. He therefore takes the news, that the bride which his father had bargained for with Scrapeall for him, is no longer free, being betrothed to his brother, very philosophically: "She's very pretty: but 'tis no matter." He wishes the engaged couple "joy from my heart". When his former companions appear in disgrace he mentions how they have cheated him and will not listen to their appeals to his charity; he does not mean to be caught again and wishes the Alsatian gentlemen farewell, titulating them "Rogues, Rascals, damned prigs".

*Jack Nightshade*, Andrew Nightshade's second son, is his heir and all the estates are entailed on him. He, knowing this and being of age, is determined to get away from his father's tyranny. His father has brought him up very strictly and puritanically; "I bred him as a rational creature should be bred, under the rod of discipline, under the lash of my own arm: I gave him a sober, frugal, godly training;...he abides patiently in the country, toiling and travailing: early at his duty, sparing at his meals, patient of fatigue; he hears no music, purchases no fine pictures, lolls in no fine chariot, befools himself with no fine women; Jack at least walks in the steps of his father. "... he has no art but setting trimmers, worming puppies and making fowling-nets." His education has been exceedingly neglected, he writes an almost illegible letter, "a merciless scrawl". "his schooling has been under the hedges"; he has therefore become very wild, "such another lapwing, skitting here and skitting there: sometimes above, sometimes below". His father having treated him always so harshly and allowing him no natural pleasures, he seeks for them where he can find them—in low company and behind his father's back. Gregory, who like all the other servants, is devoted to him and would never peach on him, says he is a young scapegrace. "I might as well whistle the birds from the sky as talk him out of his tricks; mobbing with the carter-fellows and scampering after the maids: all the while the arch knave contrives to blind the eyes of old Cholerick, his father, sitting as demure as a cat, 'till he is fairly in for his evening's nap, then away he goes, like hey-go-mad, all the parish over."

He takes advantage of his father's going to London with Gregory to send a note by him to Dibble, his uncle's clerk, with whom he has hobnobbed, in the company of others of the same station, on previous occasions, announcing his own arrival in town and his intention to have "another brush with the lads at the Bear", and requesting Dibble to provide him with "a clean tight wench, who must have the Spanish", "he does not care then if he will buckle too for life". Dibble immediately thinks of his sister and bribes Gregory to assist him. She is to be presented to Jack as an heiress and to assume her mistress's name of Miss Fairfax. While these arrangements are being made Jack goes to his brother's lodgings, where he obtains admittance with difficulty, the man-servant taking him to be a suspicious person, as he appears on the scene after his ride "as rough as a water-spaniel, be-daggled and bemired, as if I had come out of the fens with wild-fowl: why I have brought off as much soil upon my boots only as would set up a Norfolk farmer." He requests his brother to lend him a "case of your own, for I've no more coats than skins, father keeps it well dusted to be sure." He would like to see himself a gentleman for an hour or two. He complains of his father's harshness: "there's not a crab-stock in the neighbourhood, but what my shoulders have had a taste of its fruit. He will only stay one night and his amusements will take him to what he believes are places that his father is not likely to come to. He is afraid that his brother grudges him the pleasure, as he warns him not to get caught by old Nightshade. Jack is truly grateful for a short time to Charles for offering help on every occasion, and only begs him to give him a good launch for the day, so Charles gives him twenty-five guineas and some good advice to be careful, as he is inexperienced, which Jack pays little heed to. Jack is at the bottom of his heart envious, though gratitude gets the upperhand for the nonce. "I perceive a man hasn't half so much envy in his heart when his pocket's full of money." With that he goes to get ready for the fray, choosing one of Charles' most resplendent suits to deck himself with, and then awaits Dibble, whom he had given a rendezvous at his brother's house.

Jack is in the highest spirits and becomes quite a wit, as well as a beau, in his brother's fine clothes; Dibble flatters him, when he apostrophises Dame Fortune and wishes "that the lads he is to meet be frolicsome and the lasses free".

Jack boasts that he can be merry enough "when my belly's full and father asleep", that it is the money in his pocket makes him a wit and that when "the wine mounts into my noddle I shall be wittier still." Dibble then hints that he must carry himself as a man of fashion, if he is dressed as one, and offers to give him instruction. Jack, who is in reality in many ways no fool, and is very often "too cunning to be caught with chaff", is very in-experienced and ignorant of the ways of the world, so he grasps eagerly at Dibble's offer to teach him to behave like a fine gentleman. He is eager to improve himself, but does not know the right way to set about it. He does not perceive that Dibble's flattery is not good currency and that he is being made a fool of. The manners that Dibble teaches him would better become a gentleman's gentleman than a man of fashion and of good society. He tells him to loiter, be supercilious, hold his tongue, but he may "be witty with a modest woman at the expense of her blushes, and with a parson at the expense of his profession". On entering a room he is at once to go to the fire-place, "turn his back to it, and usurp all the warmth". Jack's determination to take his brother's name does not meet with Dibble's approval, but Jack adheres obstinately to his idea. He then receives instructions how to carry hat and sword, with which he is in difficulties at first. Dibble goes to prepare Lucy while Jack fortifies himself at the pub, to gain Dutch courage for the ordeal of introduction to the heiress. Dibble has primed Jack with champagne, so that he is rather loud and noisy, and fired with a great idea of his own importance. Finding the easel in the way, (the interview takes place in Laetitia's studio), he guesses that the lady is a painter, which he much objects to. Jack excuses his being elevated to Lucy, on the plea that "Champagne is a searching liquor and my scull none of the deepest". Lucy plays her rôle of fine lady rather too well and somewhat bewilders Jack, who, however,



swallows her and her brother's flattery. All goes smoothly until Jack, who is very sensitive to his own drawbacks, is offended by a remark Lucy makes comparing him "to that poor lad in the country". He says "until he can find a lady who can prefer Jack Nightshade to his brother he will wait", and goes off. In his tipsy humour he cannot refrain from boasting to Charles that he might have married Miss Fairfax if he had liked. His brother does not understand what he is driving at, but warns him not to offend Miss Fairfax, for whom he has the tenderest esteem. Jack takes his warning in very bad part, and determines to revenge himself, and make Charles smart. He determines to try and make the girl jilt him. Dibble coming back, he declares himself to be repentant of having broken off the negotiations and ready to recommence them, as he wants to "bilk his elder brother" with the lady. Jack means to give Charles' pride a fall and show him "that a clown may have a courtier's cunning". While waiting for Dibble to come back from his errand to Lucy, Laetitia and Mrs. Stapleton arrive to visit Manlove's pictures. They are received by Jack as Mr. Manlove; and he is determined to give the ladies a taste of his breeding, as inculcated by Dibble. The ladies are not much taken with him and suspect the gentleman to be not quite sober. He offers to show the pictures, but exhibits his contempt of the possessing of them. His ignorant, and would-be-witty, comments on the pictures and the vulgar explanations of the subjects disgust the ladies and they are quite "flabbergasted" when he announces that he is about to pay his suit to Miss Fairfax, (he not knowing whom he had been showing round the picture-room). They make fun of him but Laetitia makes rather an impression on Jack in spite of the sharpness of her tongue. He goes to call on Miss Fairfax, and expecting to meet Lucy, is ushered into the presence of Laetitia who treats him very scurvily. They play at cross questions and crooked answers for some time, Laetitia imagining he wishes to pay his suit to her, and being very annoyed with him, rejects him in a round-about way. He believes she refers to a lover, and cannot understand why she should be so rude. As Lucy does not appear and Laetitia

can't get rid of Jack she goes off, leaving him in possession of the field. He feels himself at a loss, not quite knowing what he has done to make Laetitia so disagreeable to him, and wishes he were rid of his finery and back again in his own character. Before Lucy can come, Gregory comes to warn him that his father is near. Jack begins to suspect Dibble may have put him on a wrong scent, and asks Gregory if there are also two Miss Fairfaxes. Gregory, with much beating about the bush, is about to tell him how things really stand, as he is repentant of his share of the bargain, when they have to hide from Andrew Nightshade. Jack goes to meet Dibble and they are on the way to his lodgings where the marriage is to take place, when they come across Charles, and Jack, notwithstanding the energetic protests of Dibble, insists on stopping in order to show a little natural exultation. On hearing from Charles that he has been dismissed by Miss Fairfax, Jack offers to tell him who has done the mischief, and that "he the country whelp has supplanted the fine gentleman" and boasts that he is about to marry Miss Fairfax. Dibble tries to get him away, but Jack is obstinate and makes Dibble speak up to the truth of his assertions. Charles cross-examines and finds out that Jack's Miss Fairfax is really Laetitia's maid. Dibble, on being found out, runs away and Jack goes after as he is curious to know the truth, but will not believe that he has been made a fool of. He has to listen first to Charles' angry reproach for having "taken his name and credit from him", and a warning that the lady is the ladysmaid. Jack fears to lose his bride, so hurries off and meets Lucy in the studio, but is at once forced to hide behind the layman, dressed as Mr. Stapleton, in the darkened room, as his father comes in. On his hiding-place being discovered, Jack gets a torrent of abuse showered on him by the angry man. His fine clothes are abused, and on his saying that they belong to Charles, he growls at Charles for corrupting Jack, and declares it must be he that has seduced Jack up to town. Jack is honest enough to exculpate Charles and say that he had wanted to send him home again, and that he would have gone, if he had not "fallen into a lovesuit", and that all was ready for the ceremony

but that Charles, being envious, had put a spoke in his wheel by pretending that he had been made a fool of, and that his bride was not Miss Fairfax. He shows Lucy, who is present, as the lady he refers to, and hopes his father likes her. Jack is very angry when he finds out that it is Lucy Dibble whom he was to have married, and calls her a "little vixen". His spirits rise again and he enjoys Lucy's hit at his father about Jack's breeding. Jack is glad to get off so easily and without getting a thrashing. His wit and humour do not desert him, for he tells his father that a "little will content" him, when the old man threatens to cut him off with a shilling. Hearing that his father will take him to see the world, "to the world's end and out of it" he tells Andrew to "take the last stage by himself". He then goes off wishing the others a cheerful farewell, but without seeing Laetitia presented as the real Miss Fairfax and as Charles' bride.

In all three plays the young gentlemen from the country come into town, Ctesipho on foot to Athens, Squire Belfond and Jack Nightshade on horseback to London. They all of them get into low company and into scrapes. The reason why Ctesipho comes to town is not given; his father is aware that he has gone, for he comes to see why he loiters so long. Belfond senior and Jack are both desirous of "seeing the wonders of the world abroad" and take the opportunity afforded by their father's absence to make a jaunt to town to get a taste of amusements which they are usually deprived of, because of their father's stinginess and strait-lacedness. Ctesipho gets into trouble quite at the beginning of the play, and is rescued by his brother from the hands of Sannio and from further disgrace. His brother also obtains the object of his affections for him and he then retires to Micio's house to carouse with the music-girl, only coming forth from time to time to see if his father is about and then hiding from him. The misdeeds of Squire Belfond and Jack Nightshade occupy a considerable portion of both the other plays. Both these young men get set up with clothes and money soon after their arrival in town, the Squire at his own, Jack at his brother's expense. Jack and Ctesipho are supposed to be staying one day in town, but the



Squire's visit is longer. The money for the music-girl is paid first by Aeschinus and then afterwards by Micio; personally he was not furnished either with money or clothes to adorn himself with. Both the Squire and Jack come to London dressed in a manner unfitting their station and the rôle they purpose to play. Jack and Tim both have a clandestine marriage arranged for them by their boon-companions—with a pseudoheiress and lady of quality, Dibble arranges for a marriage between his sister, the ladysmaid of the lady his brother is interested in, and the ceremony is to take place in Dibble's lodgings; the Alsatians select a bride for Timothy in the person of Mrs. Termagant, his brother's cast-off mistress. The ceremony is to be performed in the lodgings of the woman herself, provided for the purpose by Cheatly. Lucy adopts her mistress's name to dupe Jack still further, Termagant does not take any other name. In both cases the arrangeurs intend to enrich themselves at the cost of their dupes, on the marriage being concluded. In both the modern plays the rustic gentlemen imbibe a considerable quantity of alcohol to screw their courage up to the sticking-point, before undergoing the ordeal of an introduction to their futures; both excuse themselves to the ladies for the condition they are in. The courtships of both of them get interrupted after the introduction has taken place, Jim's by the alarm of the arrival of the Sheriff being raised, Jack's by an unfortunate remark of Lucy's which made Jack get the hump and go off. Both country bumpkins are in a great hurry to get married, as well as their friends in haste to get them under the yoke of matrimony, so as to have them tied up securely; both young men are desirous of getting away from the tyrannical yoke of their fathers and desirous to marry heiresses. Speediness in both cases is thought desirable, to prevent interference by the relations and friends of the bridegrooms, who would, if they got wind of the affair, do their utmost, to a certainty, to prevent the fraudulent and ill-assorted matches taking place. Jack and Tim are both animated by an ambitious desire to out-do their fine town brothers, and to be able to crow over them, and of revenging themselves upon their more ex-

perienced brothers for warning them of the danger they are likely to find themselves in, and for, as they believe, having restrained them unjustly in their amusements. Being themselves so envious, they think the remonstrations and warnings are not disinterested, but arise from envy, hatred, and malice, and all uncharitableness on the part of their town-brothers, who they consider are acting the part of dog in the manger. Especially Jack is of this latter opinion, for he believes his brother is paying his court to the same lady as himself, and that he is annoyed at having been jilted for him.

The marriages of both the young heirs, on whom their estates are entailed, and who are both of age, get prevented more or less directly by the brother's agency. Both are informed of the identity of the counterfeit heiresses and that they are being made fools of, by their more experienced brothers; both are at first unwilling to believe the truth at first, until other circumstances prove it to them with increased force. Jack is on his way to Dibble's lodgings, where Lucy is to await him when the occurrences take place which prevent the marriage, he getting caught by his father and detained by his brother beforehand. Tim is already on the spot when his brother comes in and breaks up the wedding-party. Jack is found by his father hiding with Lucy behind the layman in Laetitia's darkened studio. Tim is found in the George in Whitefriars tipping with Mrs. Margaret and the others, Ctesipho is discovered carousing with his psaltria in his uncle's house. The interview between him and his father is not given, but Tim and Jack have rather a mauvais quart d'heure. The Squire and Jack ultimately get pardoned by their fathers on the intercession of their uncles; in the "*Adelphoe*" there is little said about a reconciliation. Ctesipho is to be allowed to keep his girl, that's all. Tim is pardoned very much more unconditionally by Sir William than Jack is. Nightshade only very unwillingly consents to be conciliated and proposes to take him round the world. Sir William promises Tim an allowance and liberty to amuse himself.

In the "*Choleric Man*", as in "*The Squire*", the younger pair of

brothers are suitors to the same lady, though there is a difference in the surrounding circumstances. Isabella, Edward's intended, has been bargained for by Sir William for Timothy as a bride for him. Jack and Charles are both suitors to Miss Fairfax, though Charles pays his court to the genuine Miss Fairfax, and Jack to the counterfeit one. There is no connection between Ctesipho and Pamphila. Jack really assumes his brother's name and therefore his misdeeds are attributed to Mr. Manlove (Charles) by Laetitia and her guardians; Sir William charges Edward with being the Alsatian Squire and the others believe it is an impostor who is personifying Edward, whereas it is Tim, who however does not appropriate his brother's name. Aeschinus gets the affair of the music-girl imputed to him by the witnesses of the abduction, and blamed by Pamphila, and her family, and his father, although it was really Ctesipho for whom Aeschinus sacrificed himself. Ctesipho is very grateful to his brother for his help, and is affectionate to him, and displays not the least envy of his better-situated brother. Tim is desperately envious of Edward, and apparently not thoroughly aware how much he is indebted to him for rescuing him from Whitefriars, gives no sign of being grateful, beyond wishing him joy on his engagement. Jack is for the moment grateful to his brother for providing him with the wherewithal in clothes and money, that he may have his frolic, but in the depths of his heart he is consumed with envy of the more favoured lot of Charles, and is so ungrateful as to accuse him of grudging him his betrothed, and wanting her for himself, when he relates his matrimonial adventures to his father.

All three of the young men from the country have been brought up under the direct supervision and despotic régime of their fathers, allowed neither pleasure nor relaxation, neither pocket money nor good clothes, they have all had to toil early and late, like any farm-labourer, and are treated harshly and brought up more by fear than by love. Jack and Tim receive frequent beatings; Ctesipho does not seem to suffer in this respect.

The education of Tim and Jack leaves much to be wished for, their experience and knowledge of the world has been gained



on the small domain of their father's estates; they are better fitted by their bringing up to fill the position of farmer or bailiff than that of a country-gentleman's son and heir. As for travelling to improve their minds, their strict fathers will not hear of such a thing; they do not hold it to be "a great impeachment to his age in having known no travel in his youth". The unnatural restraint and repression, under which all the young country gentlemen suffer, induce them to deceive their father whenever opportunity offers. Tim and Jack are quite reckless as to the consequences of their escapades, Ctesipho is afraid that if his father hears of his adventure it will ruin him; Ctesipho never speaks unfilially of his father, or grumbles at the treatment he receives from him, whereas Jack and Tim complain bitterly of the life they lead under their fathers' arbitrary rule, speak disrespectfully of them, and are rude to them to their faces, (Jack much less so than Timothy).

These two latter are keenly alive to the disadvantages under which they labour, and of the contrast between themselves and their town-bred brothers. In all three cases it is the want of experience, and of knowledge of the world and its pit-falls that cause the young fellows to get into trouble. The inexperience and ignorance of Belfond senior and Jack, combined with a want of breeding, enable them to fall an easy prey to the wiles of the boon-companions and to get entrapped in the snares laid for the unwary youths, who firmly believe in the sincerity of their friend's assertions, and imagine the inordinate flattery which is lavished on them to be genuine praise, and not the base currency of adulation that it really is. They both suffer for their misplaced confidence. The flattery and encouragement, which they receive from their so-called friends and sycophants, lead the foolish youths to lend a willing ear to the instructions as to deportment and conversation given them, make them consider themselves quite "the young man about town", as soon as they have thrown off the chrysalis of their country clothes, and donned the somewhat butterfly-like and gaudy attire of the fine gentleman. They are not able to discriminate between real and mock gentility. Jack and Tim

are both exceedingly elated with the prospect of their freedom before them, they become very self-assurant, boastful, and boisterous, and misbehave themselves generally, especially after they have come under the influence of champagne and other liquors.

In all the plays the young country men are the favourite sons of their irascible fathers; they are all three considered by them to be very sober, steady-going frugal young men, models of filial devotion, attentive to the duties of their country life, incapable of any immoral deeds, knowing no temptations, to have no expensive passions or extravagant tastes, and to have been reared so as to care nothing for "Wein, Weib und Gesang", forgetting that the young fellows might be desirous, like others, of the usual pleasures of youth, and that "a fire that's closest kept burns most of all". In reality they love a drinking-bout or horse-play with the maids and country girls as much as anyone, being forced to seek their amusement in low company for want of better; they embrace every opportunity of amusing themselves with their inferiors behind their fathers' backs. All three furnish a proof of their uncles' maxims that experience of the world is necessary and especially of Micio's and Sir Edward's that a young man will sow his wild oats; the youths sow an extensive crop of this cereal. When fairly launched on the sea of frivolity, with "youth at the prow and pleasure at the helm", the "poor little defenseless wherries", (as Jack calls himself) not being able to keep the right direction get rather badly shipwrecked.

All three demonstrate to their fathers, who are so inordinately proud of their immaculate sons, that the idols are cracked and that they are nothing but ordinary young men with the same vices and failings as others, and that seclusion does not breed virtue. Both Ctesipho and Jack have such a hold on their fathers' affections that these believe to the last that they are the victims of temptation held out by seducers in the shape of their brothers, Sir William throws off his infatuation more easily, probably remembering that he had not been a saint in his own youthful days.

Jack Nightshade is not concerned in any abduction affair and has no mistress: Ctesipho helps abduct the music-girl who

is his mistress, Belfond senior abducts Mrs. Margaret and retains her as his mistress.

The characters of the first set of heroines in the three plays can hardly be compared, there is so little connection between them. There is not the slightest resemblance between Pamphila, and Laetitia, and Isabella, and there are only a few points in which these last two show any similarity.

*Pamphila*, a virgin, the daughter of Sostrata and of Simulus, the deceased kinsman of Hegio, has come, not long ago, to Athens with her widowed mother to live. Simulus had left his family in very impoverished circumstances and they are quite without friends, with the exception of Hegio. They have lived very quietly with their faithful servants, Geta and Canthara. Pamphila has made the acquaintance of their neighbour, Micio's adopted son, Aeschinus, and has been seduced by him. He has promised to marry her and to obtain his uncle's consent to the marriage, as Pamphila has become pregnant from her intercourse with Aeschinus. He has however delayed doing so until almost too late, for the pains of labour are already on Pamphila when Geta arrives with the news that Aeschinus has deserted Pamphila for the music-girl. They are all in great distress at the news, for as Geta says, "all calamities have beset them on a sudden, so that they cannot extricate themselves". "Violence, poverty, oppression, desertion, infamy have fallen upon them."

(tot res repente circumvallant, unde emergi non potest:  
vis egestas iniustitia solitudo infamia.)

Pamphila is in a very bad position, "she has no marriage portion and that which was as good as a portion her honour is lost, she cannot be given in marriage as a virgin."

(peiore res loco non potis est esse quam in quo nunc sitast.  
primum indotatast: tum praeterea, quae secunda ei dos erat,  
periiit: pro virgine dari nuptum hau potest.)

The women do not know what to do, for if the matter is made public, Pamphila's reputation will suffer; if Aeschinus is in love with another woman it would be to Pamphila's disadvantage to be given as a wife to Aeschinus. Sostrata, having



a proof that what she says is true in the shape of a ring which Aeschinus has lost at their house, and having a good conscience as regards the disinterestedness of herself and Pamphila, determines to try and see what can be done to save Pamphila's reputation, and sends to Hegio, their relation. Hegio is determined not to desert the women and goes to Demea and Micio to demand reparation. Micio goes to Sostrata's house to console the women by the promise that Aeschinus shall marry the girl, as he knows that he has not deserted her, and clears up the misunderstanding. Meanwhile, Aeschinus, on enquiring after the health of Pamphila, has received a rude rebuff and been sent about his business. He suspects that the music-girl story is at the bottom of the coolness with which he is treated and reproaches himself bitterly for his procrastination, in not having announced his proposed marriage to Micio before. He determines to go once more to Pamphila to clear himself, when he hears that Micio has arranged matters satisfactorily. The preparations for the nuptials last so long that Aeschinus is ready to die with impatience, and eagerly accepts the suggestion, that Pamphila should be brought over to Micio's house through the garden, instead of through the street, and that all ceremonies should be done away with. Pamphila, and her son, and the rest of the household are then brought to Micio's house through an aperture in the garden wall.

*Isabella*, Scrapeall's niece and ward, is an orphan and a rich heiress, having 20 000 £ of her own, a very beautiful girl, spirited and witty. She, together with her cousin Scrapeall's daughter, is kept under close confinement, so that no-one may get hold of her money. She is kept under the strict supervision of a precise governess, and is not allowed look out of window, write, or read anything but religious books; the two girls manage to get hold of novels surreptitiously. *Isabella* and *Teresia* have both received excellent educations and have been brought up very differently. *Isabella* is by no means the precise Puritan she appears to be; she is a "pretty hypocrite", her seeming "sour and devout looks are constrained", "she has warmth and tenderness in her eyes". "To make peace she and *Teresia* dissemble constantly."

Sir William has bargained with Scrapeall to give him Isabella as a wife for his son Tim, he, finding the difference of religion no drawback, and the large fortune a great advantage. This bargain is made without the knowledge of Isabella, who is quite ignorant of the fate before her, and that Scrapeall will appropriate 5000 £ of her dowry as his commission, until Belfond jun. comes. She would however, as she tells Sir William later on, "never have performed that bargain". Edward Belfond is so completely subjected by the charms of Isabella that he is determined to renounce his rather frivolous life and try to win her: "If I can but prevail on my little pretty churchwoman, I am resolved to conform to her for ever." He has only been able to make the acquaintance of Isabella "par distance", having often seen her in the meeting house, when her glances encouraged him. Isabella has also fallen in love with Edward, she dreams of him. She nearly quarrels with her cousin, because they believe they are both in love with the same man. They hope that by some means the two friends, Belfond and Truman, are destined to free them "from this odious jail". Truman, having through a ruse made the acquaintance of Ruth, he has made love to her and bribed her with the promise of a large sum of money to introduce Belfond and himself into the girl's presence. She consenting, the young men dress up as Puritans and go to visit the girls. They talk to one another like Puritans, until Isabella tells the company to leave off "the Canaanitish dialect", remarking that she has been brought up very differently to what it would appear. When Belfond proposes, Isabella teases him and pretends to think that Belfond is counterfeiting love. Belfond pressing his suit, Isabella tells him he would despise her to "love extempore" but Belfond continues obstinate and tells Isabella of what her uncle has arranged for her and that there is no time to lose. Belfond offers to help the girls escape, but Isabella still hesitates. They are still debating when the men have to leave because of Scrapeall's arrival. Ruth promises to bring the girls to Edward's chambers.

Mrs. Termagant having found out that Belfond is paying his court to Isabella determines to revenge herself and lets her brother

chase her with a dagger, and she then seeks refuge in Scrapeall's house. She tells her story to the ladies, that Belfond had seduced her, and was contracted to her, and that he had now left her for an attorney's daughter. Isabella listens contemptuously at first, but has to believe the story, it sounding so credible. She is most unhappy when she hears that Belfond is the hero of the story and refuses to see him again; she even refuses to hear any explanation he may have to give. At last Ruth and Teresia prevail on her to relent, but she receives Belfond very coldly, she does not doubt that he denies the truth of the accusations, but she believes the narrative all the same. She reproaches him with having treated the woman badly and refuses to "put herself in the hands of a known wench". She is obdurate, even when Belfond confesses that he has been frail, but that he has abandoned call vice and folly for her sake. She refuses at first to accept Belfond's request to go with him to his uncle's house, where his aunt and he will take the girls under their protection. Seeing that Teresia will go without her she finally consents to accompany her, and they go masked to Sir Edward's house, where Edward begs his uncle to receive them, but not enquire their identity for the moment.

Termagant comes in dressed as a man, and asserts that she is the lover of Isabella, is contracted to her, and "we have sealed the contract with mutual enjoyments. Sir William at once credits the story but Sir Edward and Edward are unbelieving and Edward fetches Isabella to confront the man. She of course denies the story, and sees that it is a piece of villany. Termagant produces two witnesses, who swear to having witnessed a contract, when Belfond pulls off the wig and Mrs. Termagant appears. Isabella at once recognises her and sees that the story was also an imposture that had been told her about Edward. That she is determined to dispose of herself otherwise than to Tim, that is her fixed resolve she declares, but she still teases Belfond. Sir Edward promises Isabella a handsome settlement, if she accepts Edward, and promises he shall be his heir. She thanks Sir Edward, but still keeps her lover on tenter-hooks, by asking him if he



is sure of not relapsing into his old courses. She lets herself be persuaded, not unwillingly, to take Edward and pretends to be resigned to her fate. On his going on his knees to her, she tells him he "is very devout of late", but does not repulse Edward, so that the engagement is concluded. Scrapeall comes to tell Sir William the girls have eloped and receives the scurvy consolation that they have disposed of themselves and are dancing, on hearing which terrible news Scrapeall departs.

*Laetitia Fairfax* comes of a respectable family, "her mother was a Sedley and an accomplished lady": her father "was a trader of fair character and principal in the firm, which her guardian Mr. Stapleton now conducts". On the death of Laetitia's parents she had become Mr. Stapleton's ward and has been brought up by him in his house and given an excellent education, having "spent nearly two years in Italy with a family of distinction"; she employed her time there in studying painting and has become no inconsiderable proficient in that art. She is exceedingly fond of the Stapletons, and although of age and her own mistress, she declares that Mr. Stapleton's authority "has not expired but revived in so much fuller force, by how much more I'm bound to you by love than law". Her father's will lays some restrictions on her as to marriage, Counsellor Manlove comes to her as her lawyer to explain the subject and will, so Mr. Stapleton informs Laetitia, speak of his nephew as a candidate for her hand, and Mr. Stapleton recommends this young man to her consideration. Laetitia is inclined to be vexed at the idea, but "cannot forget the respect due to her guardians opinion." Laetitia has a considerable fortune of her own and is not disposed to take the first bidder for her hand. Being "much visited by the first masters, foreigners as well as natives, there being no fame without her approbation, not a grace is stampd without her fiat", she is not surprised to hear that a painter desires to see her, bringing a letter of recommendation. While waiting for him to enter she soliloquizes over what has been said to her about Manlove: "I cannot reconcile myself to this methodical course of proceedings; in the name of all that's happy let our inclinations get the start of our pro-

posals." She detests the idea of "being turned into a room to undergo the profest survey of a man" and to have "a Smith field bargain driven" with her as some fathers do for their daughters, who shew them up for sale. She would like to meet Mr. Manlove naturally and without form. Her wish is granted, for the painter who pretends to be friend of Manlove is none other than Manlove himself. She receives him very amiably and they discuss art. Manlove having flattered her painting, Laetitia is charmed; she declares she has lost her heart to him. Having heard from the painter of Manlove's picture collection, Laetitia goes off to visit it with Mrs. Stapleton. Manlove being absent, they are received by Jack with airs and graces à la Dibble, he presenting himself as Mr. Manlove. He offers to show them the pictures, but offends Laetitia by his manner and falls still more into disgrace with her by his ignorant and vulgar comments on the pictures, and explanations. Laetitia snubs Jack unmercifully, but he is so thick-skinned that he does not notice it. At last she tells him the only thing wanting in his collection is: "modesty". On hearing from Jack that he is about to keep a rendezvous with a painting-girl, a Miss Fairfax, (he not knowing who Laetitia is), but that her painting displeases him, she tells him he will not be troubled by it, and goes off home exceedingly angry and disappointed at her first interview with Mr. Manlove. She cannot understand how such a vulgar, low, and ignorant man can have been so warmly recommended to her. Encouraged by Mrs. Stapleton, she determines to treat the unlucky youth as he deserves. She carries out her design and treats Jack very badly, he cannot understand why she is there at all and on confessing to her that he has come offer himself to Miss Fairfax, but does so not too willingly, Laetitia tells him she too is not disposed for matrimony, meaning to reject the advances which she believes are made to herself. She expresses astonishment at Jack's conduct and tells him that he can go. He not taking the hint, she leaves the room in great anger.

She is still so angry and disgusted at Jack's behaviour, that when Charles, in his painter's dress, comes to plead Mr. Manlove's

suit she will have nothing to say to him, declaring she knows him, that the character he has assumed gives him no good opinion of his real one; she is angry at his trying to impose on her understanding and believes he is no gentleman. She asserts that he is either no painter or presumes that she is ignorant of the art. She declines to have anything whatever to do with Manlove as a lover, or in any other character, and announces her decision as being final. She regrets that the painter is not Manlove and that he has not pleaded for himself: "Ah why would not fortune concert with nature and either give the wealth of Manlove to his merits, or purchase out his merits to bestow on Manlove's wealth?" Her wish is again granted, for shortly after she hears from Lucy, who wants to show she knows what Laetitia keeps a secret,—that the painter is Mr. Manlove. On Laetitia's questioning her she lets out that the pretended Manlove is Jack. She is quite overjoyed at the news and pardons Lucy for her share in the intrigue with Jack and Dibble, although she does not believe that Lucy tells the truth when she says she is to marry Jack. She means to torture the painter when the opportunity offers, which soon occurs. Charles, on his side, having heard that Jack has taken his name and having found out the reason of Miss Fairfax's coldness, goes to her to find out whether Jack has really cut him out, or whether, as he suspects, Lucy is Jack's Miss Fairfax.

Laetitia is sitting painting at the portrait of Mr. Stapleton when Manlove is announced; she is very flustered and confused, so that she does not know one colour from another. She is exceedingly friendly and tries to interest him in her painting, demanding his advice. She completely disconcerts Charles by telling him that she has changed her mind and that she "thinks the woman blest who Mr. Manlove shall honour with his choice". She teases him, by pretending not to understand the difficulty he is in, and why her acceptance of Manlove's addresses tortures him. When he says he pleads for himself, she abides by her decision, which evokes an explanation from Charles that Jack had assumed his name, and that he feels himself, as she holds



Jack to be Manlove, to be rejected by her. Laetitia still tortures him, but lets a ray of hope shine through her words and pretends that *she* is the puzzled person. She finally takes things into her own hands and asks Manlove whether he "will be Mr. Manlove and believe what I now say of him or give that name to your brother and hear me repeat what I lately said of him". The matter is now settled and the engagement, so to speak, complete. Stapleton's persuasion is no longer necessary. Laetitia makes up for her bad treatment of Charles by making him a pretty speech. She tells Mrs. Stapleton, who has been reminded of her own speedy engagement by her husband, that she "can readily believe that hearts so fitted for each other might unite at once by mutual attraction". Manlove accepts this statement as applying to her own case, and promises that the marriage arrangements shall be hurried on, so that the union of "such hearts as these" meaning Charles' and Laetitia's, may soon take place.

Besides being an heiress, Laetitia is a great beauty, she is tall, fair, and light-haired; she has managed to make Charles fall in love with her at first sight, "she who can captivate both eyes and ears at once is irresistible."... "she is so composed that she has beauty enough to blind our understandings, if she wanted wit; and wit enough to blind our eyes if she wanted beauty." Laetitia is possessed with a spirit of mischief, for not only does she torture Charles on finding out his disguise, but she encourages the others to frighten Andrew Nightshade for his violence to the news-man, and for his peevishness and irascibility, by making things blacker than they really are. She plays upon his feelings, by telling the old man, "that he has done for the father of eight helpless babes", and tells him she pities him "his compunction is so severe it brings the tears to her eyes", and "to prepare for the worst and consider what atonement he can make to the disconsolate widow". It is she that keeps the farce up until Nightshade is so thoroughly cowed that he sends for Manlove. Laetitia is rather haughty and overbearing to her maid, and thereby offends Lucy, who is a bit forward, it is true. The maid is therefore not ill-satisfied to be able to make her mistress angry by

getting married to the brother of her own admirer. When Lucy comes to fetch her cloak, Laetitia stops her and questions her and scolds her till she confesses what her errand was. Laetitia's heart is however softened by the secret which Lucy discloses to her about Manloves disguise, and believing the girl to be contrite she pardons her, which she probably would not have done had she known that Lucy laughed in her sleeve at her and had only made a half confession, not telling her that *she* had figured as Miss Fairfax. Isabella and Laetitia are both orphans and heiresses and live in the houses of their guardians, Pamphila has lost her father, is poor, and lives in the house of her mother. Laetitia and Isabella make the acquaintance of their lovers during the course of the play, Isabella had known Belfond by sight for some time; Laetitia has only heard good reports of Charles. Pamphila has known Aeschinus for nearly a year before the commencement of the play. Laetitia and Isabella have fallen in love at first sight with their admirers, both are sentimental young ladies and prefer to let inclination have precedence of ceremony; both are sworn enemies of formalities in courtship and both object to being made the object of matrimonial bargains; both are of a romantic turn of mind. Both these young women are desired as brides for the favourite sons;—Sir William makes the bargain with Scrapeall for Isabella; Nightshade only expresses his desire to have Laetitia as a daughter-in-law, to her guardian. Demea does not find Pamphila a suitable partie for Aeschinus; as a wife for Ctesipho she does not come into question. Laetitia and Isabella both receive the first visits of their lovers in disguise, Belfond as a Puritan, Charles as a painter, with the difference that Isabella knows who Belfond is, and Laetitia does not. Neither Pamphila nor Isabella make the acquaintance of their brothers-in-law until the close of the proceedings, Laetitia has the honour of meeting Jack as Mr. Manlove several times. Laetitia and Isabella are made love to openly and honourably by their lovers; Aeschinus has kept his affair with Pamphila a secret and visits her clandestinely. She has been seduced by her future husband, and the child is born during the progress

of the play; it was impossible to bring such an incident as this on to the British stage, even in the days of the Restoration. No imputation can really be cast upon the fair characters of the more modern heroines, though an attempt is made by Termagant to besmirch Isabella's character, by declaring that she has had a favoured lover before Belfond. They have both enjoyed an excellent education, Laetitia paints, Isabella is musical; both have the talent corresponding to that of their respective lovers.

In all three plays an occurrence takes place which looks likely to separate the loving couples; in each the heroine hears or experiences something to the disadvantage of her lover, in all three plays the lover falls temporarily into disfavour with the object of his affections, who refuses to see or have anything more to do with the young man. In each case the misunderstanding is cleared up, and the lover, after a confession on his part of his iniquities, is restored to the lady's favour and good graces, and they are happy for ever after. Both Laetitia and Isabella are mischievous, and tease and torture their lovers to punish them, before finally condescending to accept them. In both the modern plays the future adopted father-in-law concerns himself with the settlement of the young ladies' money on her marriage.

All three ladies believe themselves to be the victims of a fraud practised on them by their lovers; in the case of Laetitia the fraud practised on her by Charles was harmless, though real, (Jack's fraud had nearly led to disastrous effects); in the other cases it was a false alarm, though of a nature which boded ill for the young men's characters. Laetitia ascribes Jack's misdeeds to Charles as he has committed them under his name, and she believes him to be Charles. Pamphila has heard the music-girl story from Geta and believes that Ctesipho's music-girl was for Aeschinus himself. Isabella can make no mistake of the sort, for Termagant distinctly tells her that it is Belfond who is the hero of her tale. Both see themselves betrayed; in the case of Pamphila she is the one seduced and betrayed, in Isabella's case it is Termagant who has been seduced and deserted, (so she affirms,) for another, and Isabella is the third victim. There is



nothing of the sort in connection with Laetitia, she only sees herself deceived in the favourable accounts of Manlove when, as she believes, she sees him in the flesh.

The immediate preparations for Pamphila's nuptials take place in the course of the play, in the other plays only the engagements are finally concluded. Pamphila is accepted unwillingly by Demea as a daughter on account of her poverty, Sir William accepts Isabella with pleasure, though he would have liked her as a wife for Tim best; Nightshade only gives a grumbling acquiescence to the engagement and does not stay to have Laetitia presented to him.

In "*The Cholerick Man*" there is no character corresponding to the music-girl in the "*Adelphoe*" and Mrs. Margaret in the "*Squire of Alsatia*".

In the "*Adelphoe*" we have no character corresponding to Mrs. Termagant in "*The Squire*" and Lucy in "*The Cholerick Man*". The character of Lucy is very much modified from that of Termagant, but she occupies the same position towards Jack Nightshade that Termagant does to Tim Belfond; the idea of Lucy's personality has evidently been derived from Termagant.

*Mrs. Termagant* is a woman of the town, who leads a loose life. The Termagants are supposed to be of ancient family, having come over with the Normans. Some years before she had been the mistress of Belfond and had a daughter by him, whom Belfond in vain tries to obtain from her, the woman for purposes of her own keeping the place of concealment of the child a secret. She is still maintained by Belfond, but instead of being grateful she is always annoying him, pursuing him on every possible occasion, and constituting herself to the plague of his life, and although he has cast her off she is continually pestering him to take her back again, which he is not at all inclined to do, in view of her character. He has found her to be "a handsome woman, but the most froward, ill-natured creature; always murmuring or scolding, perpetually jealous—exceptious, ever thinking to work her ends by hectoring and daring, her most diverting moments were unpleasant, . . . her love was most particular, with spitting

and scratching like caterwauling." And in the best of humours she was ever murmuring and complaining: "oh my head aches, I am so sick"; "her malice and ill humour will in age qualify her for a witch." Before she had been Belfond's mistress she had been seduced by a "most nauseous coxcomb, the most silly beau and shape about the town", and was unfaithful to him too. Termagant is a most cunning and malicious woman, she declares and vows to every-one, that she is contracted to Belfond, although it is not true; she sets her brother on to him, ill-treats Lucia, and gets her into disgrace, by informing the father of Lucia's seduction by Belfond; she threatens to ill-treat her child, ("to cut it up in pieces", "have it baked in a pie, &c"), in order to bully Belfond as she thinks. She tries to make mischief between Isabella and Belfond jun. Having dogged his footsteps and seen him go to Scrapeall's house in disguise, she finds out that he is paying his court to Isabella. She lets her brother pursue her with a drawn dagger, and then tells a long rigamarole, about her having been an innocent girl, who had fallen in love with a man, who had taken advantage of her youth and innocence to seduce her under false pretences, had promised her marriage, but had delayed redeeming his promises on one excuse or another, and had finally deserted her for another girl, leaving her with her girl of three years of age. Termagant has the satisfaction of seeing her story, which is a mixtum compositum of truth and lies, believed by her audience, though Isabella was at first sceptic. She then plays out her trump-card, and says her seducer and the man who deserted her is Belfond jun. She then gets turned out by Ruth. To satisfy her revenge she has several irons in the fire. Cheatly having selected her as a fit person to play the part of a lady of fortune to dupe Tim Belfond, she gladly acquiesces in the suggestion, and promises the Alsations a share of the estate when married to Tim. She is much rejoiced over the opportunity which is afforded her of revenging herself on Edward, knowing that it will annoy him unspeakably to see his old mistress the wife of his brother and to have to let her take precedence over his own wife. She is therefore set up in a luxuriously furnished lodging by the Alsations

and Tim is brought to her there. She plays her rôle of fine lady extremely well, and quite dupes the tipsy and ignorant Squire. She behaves "courteously yet reservedly" to the "bubble", so much so that he gets rather impatient, and she is told to decide quickly whether she will take him. Their first interview being interrupted, it is thought better to hasten on the marriage and Cheatly praises Mrs. Termagant up to Belfond as having 15,000 a year jointure, 10,000 pounds in plate, and money, and jewels", not one word of which is true. To hasten matters the parson is taken with the party, and Mrs. Termagant is quick enough to see that she must at once say yes. The curtailed ceremony is just about to commence, when Belfond jun. interrupts it and tells Tim who his bride really is. Mrs. Termagant tries to stab Belfond, but is held by Truman, when she sees that her denial of Edward's acquaintance falls on deaf ears. Left alone, she reflects that, although her crowning piece of revenge has failed, she has other arrows in her quiver of vengeance: "one piece of vengeance I will execute or perish: besides I'll have his blood and then I'll die contented." The malicious woman has a fertile imagination and is at no loss for ideas how to persecute Belfond. She dresses up as a man, goes to Sir Edward and tells him that if Tim marries Isabella he invades her right as she is contracted to Isabella and has had intercourse with her. Sir William at once informs Edward, that Tim was "likely to have been married to a whore", a remark in which Edward acquiesces, but with another meaning. Isabella is then confronted with Termagant, denies all acquaintance with the "instrument of villany", and then Belfond pulls off Mrs. Termagant's wig, and discloses his old mistress, who then tries to shoot Belfond with a pistol, but fails as it snaps in the pan. Belfond takes it from her and Sir Edward threatens to have her tamed". When she hears that Edward has possession of her child she sees herself completely vanquished, and thinks it best to accept Sir Edward's offer of an annuity and to bring up her child, as long as she leaves Edward in peace. She thanks him, acknowledges she is subdued, but "will not stay to see the triumph".



*Lucy* is a person of a very different calibre, she is a girl of respectable family, her father having been a footman in a gentleman's family, her brother is clerk in Manlove's office. She is very careful of her reputation. She protests indignantly when she thinks that *Laetitia* is casting a slur on her character, by talking of her keeping company with *Jack Nightshade*. "It's all in fair and honest way of courtship: Oh if he was to go for to offer anything unhandsome to me I should tear his eyes out. Nobody can say I have the least speck or flaw, no so big as the point of a pin, on my reputation. It would be the death of me—I would sooner part with my life than my virtue, he has promised . . . . to marry me." She however forgets that she is not quite as immaculate as she pretends to be, having adopted her mistress's name in order to make a better show as an heiress, to dupe *Jack* into the aforesaid marriage. To do the girl justice, when her brother *Dibble* first makes the suggestion, she demurs, thinking it is impossible, that nothing will be gained, is afraid of being caught, and punished by the law. At last her own ambition to make a fine marriage, to make her mistress angry, coupled with *Dibble*'s assurances of success and promises to make a good settlement, overcome her misgivings and her dislike to the person of the "young cub", and she consents to the plan. She is acquainted with the fact of *Jack*'s change of name, that he is of age and that the estate is entailed. She demands half-an hour's grace and then receives *Jack* in her mistress's studio. She is in rather a flutter and a fright, but composes herself sufficiently to receive *Jack* and to play her part properly. She gives a very good imitation of a fine lady and her elegant conversation, so that *Jack* is under the impression that she really is what she pretends to be. Unfortunately a disparaging remark she makes, about the lad in the country, so offends *Jack* that he goes off, at which *Lucy* is secretly relieved. She believes he has seen through the fraud. On *Jack*'s changing his mind, and deciding to see her again, and get the wedding over as quickly as possible, *Dibble* goes to inform *Lucy*. She is on her way to *Dibble*'s lodgings when she gets caught by *Laetitia*. *Lucy*, who together with her brother, has found out Manlove's disguise and

believes that Laetitia has an intrigue with him, thinks to revenge herself for the interference and to keep Laetitia out of her secrets, by letting the lady know that she has found her out in *her* secret manœuvres. She is disappointed, for Laetitia, naturally not understanding her allusions, questions Lucy and the girl has to give away the whole mystery, not only of Edward's disguise, but of Jack's fraud. She gets a good scolding and Laetitia is hard on her and accuses her of equivocation and of doing wrong. She makes Lucy confess what her errand is. Lucy makes a great pretence of distress, and she weeps bitterly. She gets laughed at when she says Jack is to marry her, but believes that Laetitia is "bursting with envy and jealous". She gets pardoned by Laetitia, as her seeming contrition has softened Miss Fairfax's heart and she does not care to punish the girl for giving her such good news. She would probably have kept up the fraud and married Jack, if things had gone smoothly. Jack coming to find her has to hide, with Lucy's help, from his father. Lucy, who meanwhile has given up the idea of the marriage seemingly, makes the room dark, so that Andrew Nightshade takes the layman to be Stapleton and Lucy keeps up the deception, saying he is ill, and that Nightshade disturbs him. Andrew thinks Stapleton is "smuggling his chambermaid in a corner" and complains to Mrs. Stapleton, who tells Lucy to open the windows, and then the mistake is seen and Jack discovered. Lucy would like to disappear when she sees, that through Jack's story the fraud is likely to come to light, but is detained by Jack and presented to the astonished company as Miss Fairfax. Mrs. Stapleton calls her an "insidious hussy" and asks what she has to say for herself. Lucy, knowing that she is pardoned by her mistress, does not lose countenance, and says that the trick played one on another was mutual, as Jack had passed himself off as his brother. She begs them to place the two imitated persons beside of their imitators, "it will be then seen the which is the greater impostor". She goes rather far here in her self-esteem, for there can scarcely be a greater contrast than between the tall, fair Laetitia and "little, dapper, dusky damsel with a poll as black as" . . . . . When Nightshade

seconds Stapleton's mild remark to Lucy that "she must understand that a footman's daughter is no mate for the son of a gentleman", she gives him a snubbing retort, which is much appreciated by Jack, that "the footman bred his daughter as a gentleman should and the gentleman gave his son the education of a footman".

Lucy and Termagant belong to two different grades of society. Though Termagant claims to come of an ancient family, Lucy belongs to a respectable family and has been brought up in a superior manner. She is a girl of good character and virtuous, whereas Mrs. Termagant is a disreputable woman.

Mrs. Termagant pretends to be, Lucy really *is* careful of her reputation; she would not consent to a really fraudulent union with Jack and has assured herself that all is right before assenting to her brother's proposal. Mrs. Termagant is not so scrupulous and is quite willing to go through the form of marriage that Cheatly recommends. Like Mrs. Termagant Lucy is aware that the bridegroom believes her to be an heiress and that he is of age and the property entailed on him. Lucy is actuated more by a desire to better herself than by revenge and she certainly has no reason to, or idea of revenging herself on Charles. If her mistress is angry, so much the better; she is glad if she can make her envious or jealous to pay Laetitia out for reproving her forwardness and withholding her confidence from her maid. She is not bad to the core like Termagant.

Both are good actresses and play the part assigned to them, of a lady of fortune, with great aplomb, and with great skill and tact, as to the manner born. Lucy assumes the name of Miss Fairfax to dupe Jack; Termagant's name is not given. She assumes another personality, when she dresses as a man, to personate the accepted and favoured lover of Isabella. In both cases the identity of the bride is disclosed to the bridegroom by the brother. Lucy receives Jack in Laetitia's studio, Termagant is visited in her new lodgings. In both cases the swindle is proposed to the pseudo-heiresses by another person, to Termagant by Cheatly, to Lucy by her brother Dibble.

Both relate a story to the bride of the hero of the play, about



their own matrimonial affairs, both give information to these ladies which they believe is calculated to annoy them about the gentlemen they are interested in.

Lucy is more good-natured than Termagant, she tries to hide Jack, but Termagant does not concern herself about Tim's safety. Termagant, on seeing herself baffled, has recourse several times to personal violence, Lucy only uses her sharp tongue to wound people. Termagant is discovered by Edward in the company of his brother, Lucy is found together with Jack by everyone except Laetitia and Charles, but Charles comes in later and finds them together. Both Termagant and Lucy are present, when their bridegrooms confess to their fathers, but only Termagant is present when pardon is accorded to Tim. Both of the women get off scot-free, although deserving punishment. Lucy is forgiven by Laetitia and allowed to retain her place; Termagant is pardoned and given an allowance. Both of course see their matrimonial aims defeated. Lucy is not particularly grateful for the good treatment she receives, Termagant expresses gratitude for Sir Edward's generosity.

Both Termagant and Lucy find out that the young men visit their lady-loves in disguise; together with their brothers they put two and two together, and make use of the knowledge thus gained to suit their own purposes. Termagant is obliged to employ a ruse so as to be able to approach Isabella, there is of course no need for Lucy to have recourse to any subterfuge, in order to have an interview with Laetitia; she would rather have avoided it if possible.

There is no character in the "*Adelphoe*" to which the characters of Cheatly and Dibble correspond. It is true that there are one or two traits in Syrus which may have been taken over into the other characters, but they are much modified as to be hardly recognisable. Syrus provides his master's nephew with a carousal, helps him to obtain his mistress, and plays the part of *deus ex machina*, in the music-girl affair.

Cheatly has studied law, is a very lewd, impertinent fellow, debauched, and confined in Whitefriars for debt, he inveigles young heirs,

and helps them to goods and money upon great disadvantages, is bound for them and shares with them till he undoes them. Belfond senior has been brought to him by his cousin Shamwell, who touts for Cheatly, and they agree to pluck the "caravan" thoroughly. To this end they encourage Belfond in this boisterous and outrageous action, see that he is provided with fine clothes and servants, &c., take care of his abducted mistress for him. Cheatly undertakes to raise money for Tim on his estate, with the help of Scrapeall. Meanwhile Cheatly, who is a great adept in cant, sham, and banter, gives Tim instruction in this language. Cheatly, who is decried as "a worthy, brave fellow, and the best friend where he takes, and the most sincere of any man breathing"—by his friend Shamwell, has made a great impression on Belfond, who takes all that he says to be gospel truth and eagerly imbibes, not only the large quantities of alcohol which Cheatly and the others persuade him to take, but also all the sage advice which Cheatly lavishes, on him, as to his conduct towards his brother and father. Cheatly encourages Belfond in every way to continue in the path of vice he has trod under his protection, and keeps Tim's envy and jealousy of Edward at boiling point, so as to prevent Tim going to see Edward or being influenced by him, if they chance to meet. Not contented with having got complete control over Belfond sen., they help him to squander his money right and left, borrow of him, and live luxuriously at his expense. In order to get a still greater hold on him and to be able to put his hands deeper in the "bubble's" pockets, Cheatly suggests to Tim, that the best thing for him to do will be for him to marry an heiress, whom they will provide. Cheatly then enters into negotiations with Mrs. Termagant, to personate a rich and fashionable lady, providing her with all that is necessary to equip her as such. To bring Tim into a fit condition to be thoroughly bamboozled Cheatly keeps him under the influence of drink until he is "boosy and clear", and more than half-stupified, and he is allowed to occupy himself with Mrs. Margaret to his heart's content. Cheatly flatters Tim, on seeing him in his fine attire, and further "marshals him the way that he should go" so as to comport himself properly, so

that Tim is charmed with his dear friend. On Sir William appearing, Cheatly undertakes to face him and treats him to impertinence and banter, imitating legal terms. On Sir William taking umbrage at Cheatly's rudeness, Cheatly calls "an arrest", and pursues Sir William out of Alsatia. When Edward Belfond visits Whitefriars, Cheatly reminds Tim to "be rough and haughty". He keeps in the background until Edward tells Tim that Cheatly is the "most notorious rascal and cheat that ever was out of a dungeon". Cheatly, who is a coward, pretends that he cannot call out the brother of his dearest friend and walks off. Later on he gets kicked by Edward without retaliating, but then he eggs Tim on to resist his brother's offers, and when Sir William comes with Lolpoop, to be rude to his father. They tell him his father is not telling him the truth about having got a wife for Tim. Cheatly then tells Tim that he must hurry on the marriage, as his father means to play a trick on him, and offers to go at once to see the lady, with the "resplendent prig". Cheatly gives Mrs. Termagant instructions and then introduces Tim to her. Cheatly hears that Sir William is there with a warrant and takes Tim off. Cheatly and the other Alsatians charge Sir William's party and Cheatly takes Sir William prisoner, but gets taken prisoner himself by the Templars and Belfond with his friends, and Cheatly gets pumped. He meditates revenge and consoles himself with cherry-brandy and a new outfit, at Tim's expense. Cheatly is in no mind to lose his share of the booty promised him by Termagant. He sends Shamwell to look for the Alsatian divine, and he goes to Termagant to make her ready and then fetches Tim out of his hiding-place, where he has been consuming Dutch courage. Cheatly praises up Mrs. Termagant and tells Tim that he must hurry up, or Edward will prevent the marriage, out of envy. Cheatly suggests leaving out part of the ceremony to expedite matters, but in vain. He sees all is lost when Edward comes in with the constables and is arrested, together with Hackum and Shamwell. He does not lose his effrontery when Sir Edward threatens with having them made examples of, but declares they "have substantial bail". He is however not above pleading to the Squire for his mediation when he sees that



things are really going badly, but in vain. He is then dragged away by the constable.

*Dibble*, the son of a footman, has been educated above his station. Lucy says he "is a promising, genteel, well spoken young man, his character will stand the strictest enquiry". He is one of Counsellor Manlove's clerks, is very conceited and dresses above his station and is an impertinent young fellow. Manlove objects to his "monkey habit", *Dibble* makes fun behind their backs of the old-fashioned—get-up of Frampton and Manlove. *Dibble* is given to using slang as part of the outward sign of a gentleman. He speaks disrespectfully to Gregory of his old master and of Jack, whose acquaintance he has made a year ago, and whom he has introduced into society, as he knows it. Jack has sent him a letter announcing his arrival in town, on a jaunt, giving *Dibble* a rendezvous at his brother's house, and finally requesting *Dibble* to look out for a wife for him, who has money. *Dibble* at once forms a plan, and manages to bribe Gregory to help him, and initiates Gregory into his scheme on the way to Stapleton's house where they both have to go, *Dibble* having to take lawpapers to Miss Fairfax. *Dibble* has fixed upon his sister as being a fit person for a wife for Jack, thinking thereby to make a harvest for himself as well as for his sister. He goes to meet Jack, who is attired in his brother's most gaudy suit, gives him instruction in deportment and conversation, flatters Jack openly, but laughs at him secretly. *Dibble* is not very charmed at Jack's idea of personating his brother, he would prefer him to personate a young nobleman just come into his estate, it would account for his want of education. He then takes Jack off and lets him amuse himself at the tavern and get rather tipsy while he goes to Lucy, his sister, to win her over to his project. He knows how to quash all her objections and he persuades her to be Miss Fairfax to Jack, as she must personate a lady and heiress. Having gained his point, after having told her that Jack will visit her as Mrs. Manlove, and that his father cannot disinherit him, he being of age and the estate entailed, *Dibble* goes to fetch Jack, whom he assures that Lucy "is half his own already". He secretly pokes fun at

Jack during the interview of introduction. When he sees that Jack is likely to draw back through Lucy's offending him, he is angry with her for being so flippant. Dibble is not easily defeated, "my genius rises on defeat", and still hopes to put the matter straight, an undertaking in which he is aided by chance, as Charles' behaviour to Jack about Miss Fairfax makes him eager to meet the lady again and marry her. Dibble at first assures himself that Jack is really in earnest before proceeding further, and then, "if we miscarry crop these ears and nail them up like vermin to your walls". He goes off to see if the coast is clear, telling Jack to follow in a quarter of an hour. He and Lucy miss Jack, as they have to disappear on the entrance of Mrs. Stapleton and Laetitia. They go out at the back-way to try and meet Jack, but fail at first, and Jack coming to Stapleton's house gets nearly caught by his father and has to go the same way as Dibble. Dibble finally finds Jack, but Lucy has gone to get her cloak and has got detained. Dibble believes she is at his lodgings and endeavours to hurry Jack up, as he "will lose the lady", and "what is worse she will lose the gentleman" if he delays. Dibble cannot get Jack away, who wishes to triumph over Charles and has to listen while the conversation between Jack and Charles takes place. He tries his best to get Jack away and tells him to be quiet, but gets told to shut up in his turn. He then tries to get off but Jack holds him back. On Jack appealing to him as witness, he tries to shuffle the matter off and equivocates, but with no avail. When Charles whispers to him, that his plot is discovered, he tries to turn the matter into a joke, whereby he lets the cat out of the bag that Jack has played Mr. Manlove. His "news saves his ears", and he then runs off to acquaint Lucy with what has happened, leaving Jack to get out of the scrape as best he may. He, having a bad conscience, does not appear again. Andrew Nightshade, on hearing that Dibble had procured the licence and Jack the ring, to get the wedding over in haste, threatens to "break every bone in his skin" on discovering that the licence and ring were for Lucy Dibble. He however gets no punishment whatever, beyond having to work extra hard at the marriage-settlements.

*Cheatly* has studied law and employs legal technical terms in order to bluff; *Dibble* is a lawyer's clerk and does the same thing in order to try and confuse his opponent, and make himself important. *Cheatly* is a great adept in cant, *Dibble* has a great command over slang. Both are the confidants of the young country-gentlemen and both abuse this position to better themselves at the expense of the trusting youths. Each of them tries to arrange a marriage with the young men whom they despise and treat contemptuously under the guise of flattery; each of them palms off a person of inferior station, as a lady with money of her own, on the unsuspecting victims. Both *Dibble* and *Cheatly* are seen through by the brother's of their dupes; the fraud of both is discovered by these same brothers. *Dibble* is induced to get up his swindle to show himself complaisant to his young friend and to give his sister the chance of a good marriage; he hopes to enrich himself with some crumbs that will fall from this rich man's table for himself. *Cheatly*, in putting his scheme into practice, is solely concerned with his own interest, as he means to make a good thing out of *Belfond's* marriage for himself and partners. *Dibble* is particular that everything should be carried out with the proper legal formalities and intends to draw up a good settlement for *Lucy*; *Cheatly* does not care a whit about the legitimacy of the affair and prefers to have no settlements. Both *Dibble* and *Cheatly* encourage the prospective bridegrooms to drink, so as to get them into a fit condition to be the better duped. Both arranges matters personally with the prospective bride and praise up her qualities to the intending suitor. Both *Dibble* and *Cheatly* are not easily baffled; both are confident that in spite of rebuffs their plan will succeed; both try to hasten on the marriage as much as possible. They both prevaricate and give evasive answers when brought to book. They both disappear when things go wrong; *Cheatly* gets caught, pumped, arrested, and sent to prison, but *Dibble* gets let off without any punishment whatever.

*Cheatly* and *Dibble* both give their young protégés instruction in deportment and conversation.



*Gregory*, Mr. Nightshade's old, faithful, and longsuffering man-servant, accompanies his master to London and brings Dibble a letter from his young master Jack, whom he adores. "Old Trusty", as Jack calls him, is rather against Jack's marriage projects, thinking him too young, but at last Dibble prevails on him to aid him in his scheme for providing a wife for Jack. Gregory demurs at first, as "being a poor servant he is afraid of losing his character, but on Dibble promising him a reward he consents. He however keeps himself in the background and takes no active part in the proceedings, beyond keeping a watchful eye open that Jack does not come under his father's eyes. He gets him away down Stapleton's back-stairs when his father comes in at the front-door. He even goes so far as to talk to Andrew of Jack's being in the country. He is in a great quandary when Jack begins to question him as to the identity of Laetitia and Lucy, and apparently repenting of his bargain with Dibble is about to explain matters, after telling Jack that Laetitia is only a cousin and his is the right girl, when Old Nightshade is heard coming and they have to vanish from the scene. Gregory takes very good care to be out of the way when the denouement takes place, and thereby certainly saves himself a good drubbing. Gregory is the general factotum and confidant of the family, seldom parted from his master, in spite of the cruel treatment he receives from him. Mr. Manlove sen. condescends to discuss family matters with him and he gives the Counsellor particulars of the law-suit which brings his master to town, and about the goings-on at home. Mr. Nightshade sends him on confidential errands to search for an attorney to take up his law-suit, and Gregory nearly gets a beating because the lawyer refuses to take up the case.

In spite of his devotion to his old master, Gregory is quite alive to his failings, and is quite overjoyed that the mob falls on the old gentleman for cracking the newsman's scull, and hopes that he will get a good ducking, as he then will see himself revenged for the many blows that he has received, without being concerned personally in the matter. He rejoices at Andrew's discomfiture and pretends not to know what the uproar is about. He

frightens the old man by telling him that "London sculls are as brittle as Shrewsbury cake" and "won't stand the tunes played on their noddles, which he has played on his".

He goes to offer the man a dram on his master's behalf, but is, like the other conspirators, determined to give Nightshade a lesson, and comes back saying "the man's teeth are closed", as if he were dead, that "the gash is terrible" and the newsman "an extraordinary character"; so that it would be best to bribe the coroner handsomely, before the inquest, and to provide "impartial, unprejudiced men as witnesses, who had not been present", but that he himself, with his broken head, would be a powerful witness *against* him. Mr. Nightshade takes him solemnly aside and tries to seem to make light of the matter, but betrays his anxiety that it will be done unto him as he has done to others, in enforcing the law, as he has many enemies among the wicked. He offers Gregory a reward if he will stand in his place and take the offence on him. Gregory refuses on the plea that "it would be gross presumption" to suppose anyone would take him for his master. Gregory rather overdoes his part finally by suggesting that Nightshade should make over the estate to Jack and fly the country. He offers to engage a cabin for him on the Boulogne boat, before "any other malefactor" books a place on it. This advice being too outrageous, Nightshade will hear none of it and sends Gregory to fetch Manlove to his aid. Gregory goes off in a hurry, glad to be able to get away, if anything further happens.

Syrus, the confidential slave of Micio, and the major-domo of his house, helps in the abduction of the music-girl, and undertakes to arrange matters with Sannio, and make him glad to take the money for the girl, which he does by means of diplomacy and bullying:

Tace, egomet conveniam ipsum: cupide accipiat faxo  
atque etiam

bene dicat secum esse actum . . . . . hoc scio,  
animus tibi pendet, ubi illinc spero redieris tamen hoc ages.  
. . . . . timet: inieci scrupulum homin. . . . .

labascit unum hoc habeo: vide si satis placet:

potius quam venias in periculum, Sannio,  
servesne an perdas totum, dividum face.

Sannio takes him in to his confidence and offers Syrus a bribe, if he will arrange matters so that he, Sannio, may not lose too much. He sends Ctesiphos, who bothers him to get rid of Sannio, into his uncle's house to his girl, and goes off to pay the debt, and buy provisions for a carousal. Meeting Micio on the way, Syrus tells the old gentleman the story and gets a tip besides the twenty minae for the girl. In the pauses of his directions to the servants, Syrus holds a conversation with Demea, whom he flatters, and tells him that Ctesipho has gone into the country, after scolding his brother for his conduct; he praises up Ctesipho's virtues but is also extremely impertinent, for he mimics Demea's exposition of his system of education, by saying how he rules the servants:

..... et quod queo

conservis ad eundem istunc praecipio modum:

"hoc salsumst, hoc adustumst, hoc lautumst parum:

illud recte: iterum sic memento", sedulo

moneo, quae possum pro mea sapientia:

postremo tamquam in speculum in patinas, Demea

inspicere iubeo et moneo quid facto usus sit.

He hints that Demea had better betake himself into the country and goes off to the kitchen. Meeting with Ctesipho, who is fussing about, he tells him that Demea has gone to the farm, and then makes all sorts of suggestions as to excuses for Ctesipho to make to his father on being questioned where he has dawdled.— He promises to humour Demea by praising Ctesipho, and on seeing Demea reappear packs Ctesipho off into the house. He pretends to be very angry at Ctesipho having beaten him and the music-girl, and says Ctesipho had come back from the farm in a rage about the affair. He sends Demea off on a terrible wildgoose chase to look for Micia, to get him out of the way. He goes off to take his share of the feast, as the young men, by their non-appearance, let the good things spoil. He does himself so well, that he gets drunk and is very self-contented. He is rude to Demea, he gets a jeremiad from the latter. A servant coming out with



a message from Ctesipho to Syrus, is stupid enough to deliver it before Demea, thereby giving the whole show away. Syrus tries to prevent Demea going in, by telling him lies, and tries to stop him, but gets pushed aside and Demea threatens to beat his brains out. He thinks it best to get out of the way and goes to sleep off the "drop of wine", until the tempest is lulled. Becoming sober, he reappears and brings Demea a message from Micio, and to his astonishment is treated most kindly and gets promised a reward for his services. He serves as trial object for Demea's plan of campaign. At Demea's request he goes get the wall pulled down between the gardens. On his return Demea requests Micio to free Syrus for the services he has rendered to family, especially for his part in the music-girl affair. Syrus, not perceiving that Demea is speaking ironically, puts in a good word for himself:

ego istos vobis usque a pueris curavi ambos sedulo  
docui, monui, bene praecepi semper quae potui omnia.

He returns thanks for his freedom very politely and then begs for his wife Phrygia to be made free too, and Demea buys her off Micio, for which Syrus again thanks him profusely. He gets a loan promised him by Micio, through the medium of Demea, which he promises to repay, and then praises Demea as a "most worthy man": (o vir optume).

There is no character in "*The Squire of Alsatia*" which exactly corresponds to the characters of Syrus and Gregory. The character of Lolpoop, as before mentioned, is taken from altogether another play.<sup>1)</sup> The only trait of resemblance is, that Lolpoop is a devoted servant to the Squire, accompanies him to London, and does his best to keep him out of mischief, warns him against his friends in Alsatia, and keeps him out of his father's way. He, like Gregory, gets beaten by his fiery-tempered old master.

We therefore see that the character of Gregory is mostly derived from that of Syrus, but of course is greatly changed, as the part which Syrus plays in the abduction of the psaltria and the carrying out of the negotiations with Sannio does not come

<sup>1)</sup> Plautus, "Truculentus"; Genest; Ward III, p. 459.

into account: Gregory is Nightshade's servant, but Syrus is a member of Micio's household.

As Syrus helps in the scheme for obtaining the music-girl for Ctesipho, so Gregory helps in the matrimonial scheme of Dibble for Jack, with the difference, that it is to Jack's detriment, whereas Ctesipho does not suffer much from his entanglement.

Both Syrus and Gregory are well pleased at the vexation and disappointments of Demea and Andrew, both are impertinent to these old gentlemen, and make fun of them, and play tricks on them.

Both try to keep the young country-gentlemen out of the way of their fathers when they appear inopportunately; both get themselves out of the way when see things going wrong. Gregory is neither punished nor rewarded finally, whereas Syrus "does pretty well to-day" in the shape of rewards for his alleged services towards the family. Neither of them disapprove of their charges, Ctesipho and Jack's escapades, as does Lolpoop; both are sorry for the young men and both look after them to a certain extent. Both are the confidential, old family-servants. Syrus is more alive to his own interests on the whole than Gregory, but his resistance to Dibble's scheme is also overcome finally, by the promise of a bribe.

The next characters, though of minor importance, are more difficult of comparison. The character of Mr. Stapleton is taken partly from that of Hegio in the "*Adelphoe*" and partly from that of Scrapeall in "*The Squire of Alsatia*". Then again the part of the attorney in the Squire has been derived from Hegio as far as some incidents are concerned, but finds no counterpart in "*The Cholerick Man*".

*Hegio* is the kinsman of Sostrata and Pamphila, the best friend of Sostrata's deceased husband, Simulus, he was brought up with him; they were companions in peace and war;

(cognatus mihi erat: una a pueris parvulis  
sumus educti: una semper militiae et domi  
fuimus: paupertatem una pertulimus gravem.)

Demea says of him, that he is an old friend of his, one of those citizens of which there is now a great dearth, with the old-fashioned

virtue and honesty. "Not in a hurry will any misfortune accrue to the public from him." He does honour to his reputation, for on hearing the story of Pamphila's seduction by Aeschinus and his supposed desertion of the girl, he goes to find Micio to demand reparation from him. Meeting Demea on the way, he relates his story and "desires him to do that spontaneously which the power of the law compels you to give". He is determined to defend his relations to the best of his power, in fact to lay down his life if necessary in order to obtain retribution. Seeing that Demea hesitates he warns him "to observe the dictates of justice". Micio, promising that Aeschinus shall marry the girl after clearing up the misunderstanding, Hegio praises him warmly, but begs him to accompany him to Sostrata, that her mind may be relieved and her suspicions be allayed, to which proposal Micio consents. Finally, on Demea's suggestion, Micio gives Hegio a small suburban farm of his, as a reward for his disinterested conduct towards Pamphila.

(quod vo ius cogit, id voluntate inpetret.  
haec prium ut fiant deos quaeso ut vobis decet.  
sin aliter animus voster est, ego, Demea,  
suprema vi defendam hanc atque illum mortuom .....  
quapropter nitar, faciam, experiar, denique  
animam relinquam potius quam illas deseram .....  
sed, Demea hoc tu facito cum animo cogites,  
quam vos facillume agitis, quam estis maxime  
potentes diites fortunati nobiles,  
tam maxime vos aequo animo aequa noscere  
oportet, si vos vultis perhiberi probos .....  
sed quaeso ut una macum ad matrem virginis eas, Micio,  
atque istaec eadem quae mihi dixti tute dicas mulieri:  
suspicionem hanc propter fratrem eius esse et illam psaltriam  
.... si ita aequom censes aut si ita opus est facto eamus...  
bene facis:  
nam et illic animum iam relevabis, quae dolore ac miseria  
tabescit, et tuom officium fueris functus. ....  
quae propter te ipsum purgare ipsi coram placibilis est.



*Scrapeall* is a hypocritical, repeating, psalm-singing, precise fellow, pretending to great piety, "a damned godly knave", who is in connection with Cheatly and supplies his victims with money at usurious interest, giving part goods instead of money. Sir William characterises him as "a strange mixture, a perpetual sermon-hunter . . . . who prays so loud and vehemently that he is a disturbance to his neighbours. He is so heavenward pious and seems a very saint of a scrivener", "thereby getting many a good trust and executorship". His piety does not prevent him from driving a hard bargain with Sir William Belfond, through his attorney, for the hand of his rich niece, he demanding 5000 £ for his share of the transaction. His niece has been put under his guardianship by his brother, and after her arrival at his house has been brought up most strictly, in great seclusion, together with his daughter, *Scrapeall* has placed the girls under the supervision of Ruth, and allows them no pleasure and no liberty, they have to pretend to be precise. They are allowed no pleasures and no liberty, and *Scrapeall* allows them only pious books. He is determined to sell his daughter as well as his niece, she too being an heiress, but is disappointed, as both girls take advantage of his absence to run away from him, whom they fear and detest, with the lovers of their choice. *Scrapeall* provides the money and goods for Squire Belfond, and hopes to make a good thing out of him, as he intends to pocket something when Sir William hears of Timothy's doings and will pay large sums to redeem him. He praises up his daughter and niece in a sanctimonious way, "beauty is but vanity, . . . but they have that which will not fade, they have grace". He gets out of clinching the bargain with a dinner, but accepts Sir Edward's invitation.

On discovering the elopement of the girls he comes to Sir William, snivelling and complaining, but finds no sympathy, being told to "hold his peace, as they are dancing", "they have disposed of themselves". He goes off in a rage, so far forgetting his preciseness as to call the offenders "seed of serpents" and "frogs of the bottomless pit". He threatens them "with a trick of the law" and departs.

*Mr. Stapleton*, a rich merchant, living in New Broad St., has been appointed the guardian of Laetitia Fairfax by her deceased father, his late partner. He has taken her into his house and has given her a very good education, having spared no pains nor expense to bring her up, sending her to Italy to learn painting. He has brought her up somewhat strictly, being a man of decidedly strict notions, but his ward is devoted to him and respects him highly.

Mr. Stapleton is old fashioned and conservative in things social, though of advanced ideas as to business matters, determined to march with the times. He is a great stickler for adhering to the customs of his class, as when he reproaches his wife, as a citizen's wife, for getting up and breakfasting late . . . "that being a new fashion and a courtly custom, let's stick to the city and the old city hours". He does not seem quite pleased that his wife should have learnt some studio "gabble" from his ward, and asks her where she has picked it up; "here's a pack of names for a citizen's wife to get by heart". He does not think it quite the thing that Laetitia should visit Ch. Manlove's picture collection, but gives in on hearing that "half the town has been there".

Having a very good opinion of young Manlove, he and the Counsellor have spoken about a match between Charles and Laetitia, so he prepares his ward for Counsellor Manlove's probably suggesting his nephew to Laetitia as a candidate for her hand, and praises the young man to her. She however is not best pleased at having a suitor thrust on her. He is very fond of Laetitia, teases her, calls her "an idle jade, who loves her pillow better than her prayers"—a "hussy" when she praises him as the best of guardians. When Laetitia begins to "schwärmen" for the young painter, he again teases her and makes sly fun of her enthusiasm. Mr. Stapleton is a very good-natured, even-tempered man, who tries to keep the peace with his old business-correspondent, Nightshade, as a matter of business-policy, but Mr. Nightshade's temper is too much even for his equanimity. He welcomes the old gentleman with the best grace he can, and has to swallow down a good deal of advice and a number of pessimistic remarks

on the present and future state of trade, so that he is glad to get rid of his adviser, as he thinks, till supper, after having tried to persuade the old pessimist that trade is flourishing now as before. They however meet again before and Nightshade begins again to harp on the same string, that trade is "going to the devil", and that no-one understands business now. Stapleton keeps very calm, only remarking that "times have altered", and then observing that, after Nightshade's salpetre speculation, he at least had laid down his cares and must be happy in being able to enjoy his country life. He makes a wrong hit here and seeing Nightshade getting excited Stapleton tells him to be patient and console himself with his exemplary son, whom he praises in concert with Andrew, both meaning a different one. Stapleton suggests his ward as a suitable partie and the proposal is accepted but then they find out that they have been at cross-purposes. Stapleton is shocked at Andrew's behaviour about Charles and refuses to have anything more to say to him, until his passion has cooled.

Stapleton appears just as Nightshade seeks refuge from the mob in his house; he has really settled the matter before coming in, but the spirit of fun and the wish to see Nightshade punished determine him to make out the newsvendor's case worse than it really is, and to initiate Gregory into the plot. He begins by telling him that he will make many enemies by "stopping the circulation", he had "better have brained the speaker with his own mace than have silenced the Morning Post". He questions Gregory as to the progress of the affair and prevents Andrew going down to see for himself, on the plea that he will be "torn piecemeal", and volunteers to go and settle up and send the man to hospital. Stapleton comes back from his pretended errand, saying the man has gone to hospital; "things look black, but Nightshade must cheer up", and then leaves him to his remorse. He again teases Nightshade, when he finds him in Laetitia's studio, abusing the layman, dressed as Mr. Stapleton, for hiding with Lucy and tells him to break his head, "it won't be manslaughter." He thinks Jack mad when he says he has a love-suit with the young lady of



the house and that the preliminaries are in order, but appreciates the joke when it comes out that Lucy is meant. He does not even blame her, only saying "a footman's daughter is no mate for the son of a gentleman". He is no lover of long preparations and is delighted to see the match between his ward and Charles wound up so quickly. He is for hurrying on the marriage as much as possible, holding up the case of himself and his wife as example of a speedy marriage.

A very superficial examination of the characters suffices to show that there is little resemblance, except in a few details, between Hegio, Scrapeall and Stapleton.

Both Stapleton and Scrapeall are well-to-do, Hegio is poor. The former has become rich as a wholesale merchant, Scrapeall by carrying out all sorts of doubtful money-transactions and usury. Both have a ward entrusted to them, whose financial affairs they have managed since they were appointed the guardians of the heiresses, whom they receive into their houses. Stapleton sees that his ward is properly educated, Scrapeall's niece was "finished" before she came to Scrapeall. Hegio was only the self-constituted guardian of Pamphila and helps the family in their difficulty; like Stapleton he was a friend of his charge's father. Stapleton acts disinterestedly towards his ward, not so Scrapeall. Stapleton is wishful to arrange a marriage between his ward and the town-bred son of the country gentleman; the latter wishes to have her for a wife for his other son. Scrapeall arranges for a marriage between his ward and Sir William's country-bred son, with Sir William. Hegio arranges for the nuptials of Pamphila with Aeschinus, together with Micio. Stapleton is pleased at the marriage between his ward and Charles, Scrapeall is angry and disgusted at the turn things have taken. Both Stapleton and Scrapeall are straight-laced and narrow minded in some ways, but Stapleton is not a precise and Puritanical hypocrite like Scrapeall. They both bring their wards up somewhat strictly, but Stapleton has also very liberal ideas on the subject and allows Laetitia liberty and pleasure, Scrapeall thinks such things sinful; Stapleton can see and make a joke on occasion, Scrapeall is

utterly incapable of seeing the humourous side of things. Hegio is a high-principled man and a good citizen, of the good old stock; Stapleton is the same.

The character of Mrs. Stapleton seems to have been inspired by that of Ruth in "*The Squire*", in the "*Adelphoe*" there is no corresponding character, as Sostrata, the only personage that could come under consideration, is the mother of Pamphila, and in no point do the two other characters resemble her.

*Dolly Stapleton* is the wife of Laetitia's guardian; she is devoted to her ward, very proud of her and interested in her painting; she even uses technical artist expressions, she "has not cleaned Laetitia's palette for nothing". She chaperones Laetitia on her visit to Manlove's collection and is, like her, surprised and disgusted at the behaviour of the supposed Mr. Manlove. She is much interested in Laetitia's acquaintance with the painter. She reminds Laetitia to treat Jack (Mr. Manlove) as he deserves. She rejoices greatly when the engagement is made perfect between Charles and Laetitia, but thinks it necessary to restrain her husband in his haste to have the marriage got over. She is very angry with Lucy on her fraud being discovered, but does not punish her, as Laetitia has pardoned her.

*Ruth* is a precise governess whom Scrapeall has engaged to look after his daughter and niece. She keeps them under great restraint, taking the books away from them when she finds them reading poetry. She is very strict and does not let the girls out of her sight when she acts as their chaperone. When however, she finds it to her own interest to do so, she betrays her employer's trust, accepts the bribe offered her by Belfond and Truman, lets herself be made love to by the latter, and then introduces the young men to the girls, recommending them not to be coy. She keeps watch while the interview is taking place and does all she can to further the love-affairs of her charges. She takes in Termagant, when she pretends to fly from her brother, refreshes her and listens to her story, but only half believes it. When she sees that the affair is likely to turn out unfavourably, as Isabella is very angry with Belfond, she turns Termagant out. She, with Teresia, tries to

conciliate Isabella, they succeed and Ruth accompanies the girls to Sir Edward's house. She helps persuade Isabella to pardon young Belfond, and finally when the young men once more propose she cuts the girls short when they appear to hesitate and says, "as she knows their minds" "they should give their hands where they have given their hearts". She first hands Teresia over to Truman and then tells Isabella to take Belfond.

There is little similarity between Ruth and Mrs. Stapleton, they both chaperone the orphan heiress, both are interested in her love affairs, both advise her as to her conduct towards the gentleman in question. Mrs. Stapleton accompanies Laetitia to Manlove's house, Ruth goes with Isabella to Sir Edward's house. Both sympathise with the heroine in her anger and disappointment, when she sees herself deceived by her suitor, as she believes. Both are glad that the marriage is finally arranged and both think it necessary at the last to exercise a little superfluous persuasion on the young lady, as to accepting her lover.

The character of *Frederic* is quite a minor one and can be compared to the minor servant's characters in "*The Squire*".

The characters of the "*Adelphoe*" which are wanting in "*The Cholerick Man*" are *Sannio*, the Procurer, *Geta*, the servant of the family of Pamphila, and *Canthara*, the nurse. A counterpart of *Sostrata* can also be hardly said to exist.

The characters of "*The Squire of Alsatia*", which have not been taken over by Cumberland, are: *Truman*, the friend and confidant of Edward Belfond and the lover of Scrapeall's daughter; *Shamwell*, Belfond's cousin and a decoy for young heirs, has been ruined by Cheatly, dare not stir out of Alsatia and lives a dissolute, debauched life, the alter ego of Cheatly; *Captain Hackum*, an Alsatian bully, a deserter from the Dutch army, a cowardly, impudent blustering fellow; the attorney, and the parson. Among the ladies of "*The Squire*" those "who furnish no model for those of the "*Cholerick Man*" are: *Teresia*, Scrapeall's daughter, Isabella's cousin and confidante, in love with Truman; *Lucia*, the attorney's daughter, who has been seduced by Belfond, a young and beautiful girl, betrayed to her father by Termagant and recompensed by



Sir Edward; *Mrs. Hackum*, a bawd, who lets lodgings and sells cherry-brandy; *Mrs. Betty*, Lolpoop's whore, and Mrs. Margaret, Squire Belfond's wench.

The character of *Frampton* is quite original, it has no counterpart in either the "*Adelphoe*" or "*The Squire*". He is the old-fashioned, formal and ceremonious clerk in Manlove's offices, who executes his master's commissions with great punctuality and exactitude. He gets made fun of for his old-fashioned clothes by Dibble, and sneered at and abused by Andrew Nightshade, who calls him an "old starcht limb of the law", and is incensed because he shows no signs of a perturbed demeanour when growled at for the message he brings about Manlove's refusal to take up Andrew Nightshade's game-suits.

In "*The Squire of Alsatia*" there are a large number of passages which have been taken over almost literally from the "*Adelphoe*", but in "*The Cholerick Man*" the passages which can be conjectured to have been derived from this comedy are few and far between, and occur mostly also in "*The Squire*". In Cumberland's play there are several passages which may be regarded as having been adapted from similar passages in Shadwell's comedy; they are not always transferred word for word, but the meaning and sentiments expressed therein resemble very closely what one may denominate parallel passages in "*The Squire of Alsatia*". To take the first series. In Act I, Sc. 1, of the "*Cholerick Man*" Manlove says: "A wife now and then does put a man a little out of method, I have heard"; Act I, Sc. 1, of the "*Adelphoe*" Micio dilates on the inconvenience of a wife and concludes with "and what they esteem a piece of luck, I have never had a wife".

(et quod fortunatum isti putant, uxorem numquam habui.  
 . . . . . uxor, si cesses, aut te amare cogitat  
 aut tete amari aut potare atque animo obsequi  
 et tibi bene esse, soli sibi quom sit male.)

In "*The Squire*" the parallel passage is to be found Act I, Sc. 1: "I have had all the pleasure of a father, without the drudgery of getting a son upon a damned wife, whom perhaps, I should wish hanged."

Then again, in Act V, Sc. 3 of the "*Choleric Man*" Manlove says to Jack: "Keep your peace, would you prove your valour on a woman?" Act IV, Sc. 2, of "*Adelphoe*" to be beating a poor woman and me . . . . who didn't dare strike him in return; very spirited indeed!

(perquam, quia miseram mulierem et me servolum,  
qui referre non audebam, vicit: hui, perfortiter.)

The corresponding passage in "*The Squire*" is Act V, Sc. 1. "A man cannot offer violence to a woman."

Act I, Sc. 1, "*Choleric Man*" Andrew tells Manlove: "I speak to you as a father, you have undone my son." Act I, Sc. 2, of the "*Adelphoe*" Demea says to Micio: "Learn to be a father from those who are really so. . . . You allow him to be corrupted."

(pater esse disce ab illis, qui vere sciunt . . . . tu illum  
corrumpi sinis.)

Sir William says to Sir Edward Act I, Sc. 1: "Learn to be a father from him that is one . . . . you have ruined him by your indulgence".

Act III, Sc. 1 of the "*Choleric Man*" Andrew declares: "I've done with him, he has dropt my name and I my nature; let him that christened him anew keep him—I have done with him." Demea remarks to Micio, Act I, Sc. 2, "henceforth—let him spend, squander and destroy; it's nothing to me. If I say one word after this . . . . well, well I have done."

(si tibi instuc placet,  
profundat pereat perdat, nil ad me attinet,  
iam si verbum unum posthac! . . . . em desino.)

Sir William says Act I, Sc. 1. "I take him from you? No, I'd not be troubled with him . . . . I'll never speak word more about him. Let him go on. I have done, let him go on."

Act I, Sc. 1, of the "*Choleric Man*" we read: "I gave him a sober, frugal, godly training." Act I, Sc. 1, of the "*Adelphoe*" "does he not see his brother . . . . living frugally and soberly in the country?"

(si conferendum exemplumst, non fratrem videt  
rei dare operam ruri parcum ac sobrium?)

Sir William says of Tim, Act IV, Sc. 1, "so soberly educated."

The second series of passages is so extensive that it is impossible to enumerate all the examples, a certain number of the most pregnant will fulfil the purpose of demonstrating that Cumberland derived the inspiration, to put it mildly, of certain passages from Shadwell's work. Act II, Sc. 1, of "*The Squire*" we read: "yeow maken a mere ass, an owl of me . . . . there's no making a whistle of a pig's tail: this puppy will never learn any breeding. Act I, Sc. 1, of the "*Choleric Man*" we find "the lady he is going to in that monkey habit.—Is there no persuading him to suit his dress to his condition?" . . . . "what a damned queer figure old Frampton makes of himself", and in Act II, Sc. 3 "that puppyly, pig-tailed ape with his essences and pulvilios".

The passage Act I, Sc. 1, of "*The Squire*", where Cheatly gives an illustration of his knowledge of legal technical terms, has been imitated in several passages in the "*Choleric Man*" . . . . Cheatly says: "put the case you are indebted to me £ 20 upon a scire facias: I extend this up to an outlawry, upon affidavit upon the nisi prius; I plead to all this matter non est inventus upon the panel. What is there to be done more . . . . but to award our execution upon the posse comitatus, who are presently to issue out a certiorari?" Dibble talks of action and battery, Act I, Sc. 1. Frampton makes use of legal jargon, Act II, Sc. 4." It is a case clear to be apprehended, it hath reference to, &c. Quare Standeth not the said pigeon-house within the manorial rights . . . . and in that case may you . . . lord of said manor . . . . remove, or cause to be removed said vicar's pigeon-house? . . . . It must be done, tuo periculo . . . . Manlove gives his stepbrother a dose of legal terms in Act V, Sc. 2: "Malice express, secondly, malice implied, thirdly, malice prepense . . . . the law will construe it a weapon of offence . . . . it would have been the loss of a defensive member and a mayhem at common law."

In Act I, Sc. 1, Dibble announces "I have a girl in my eye we'll make a man of him, we'll set him up with a wife." In "*The Squire*" Act I, Sc. 1, Cheatly tells Tim: "I have designed for you a fine young lady with a swinging fortune . . . . 'tis impossible . . . . to miss her."



In the "*Choleric Man*" Andrew exclaims in Act I, Sc. 1: "This town grows worse and worse, no conscience no police." Manlove also remarks in the same scene: "Such laws and such law-suits are the disgrace of the country." Sir Edward harangues the company in Act V, Sc. 7, of "*The Squire*" as follows: "Was ever such impudence suffered in a government? 'Tis a shame to the societies of the law to countenance such practises, there are some few spots in London, just in the face of the Government unconquered yet, that hold in rebellion still."

Act III, Sc. 1, of the "*Choleric Man*" Andrew protests against being happy "though his pillow is made for him"; "I am not a happy fellow, I would not be thought happy, the world's too wicked for an honest man to be happy." Sir William gives vent to the same sentiments, Act I, Sc. 1, of "*The Squire*": "I find that wealth alone will not make me happy." On the same occasions Sir William talks of Sir Edward's having "been blest with a great estate by merchandise"; Act III, Sc. 1 of the other play Andrew boasts of his having "made a noble hit in salpetre, it turned to tolerable account, I'm easy, I've laid down my cares."

The interviews between Manlove and Nightshade, when the failings and virtues of both sons are discussed, bear great resemblance to those held between Sir William and Sir Edward on the same subject. Sir William says of Timothy: "I have a son whom by my strictness I have formed according to my heart, he never puts his hat on in my presence; rises at second course, takes away his plate, says grace and saves me the charge of a chaplain. Whenever he comitted a fault, I mauled him with correction, I'd fain see him once dare to be extravagant—he knows no vice, and again." "You should cudgel him and allow him no money—you should have had him soundly whipped often—he never whores nor drinks hard, but upon design."

Andrew Nightshade's description of Jack's bringing up is very similar: "*Choleric Man*" Act I, Sc. 1. "I bred him as a rational creature should be bred, under the rod of discipline, under the lash of my own arm; I gave him a sober, frugal godly training: . . . mine abides patiently in the country, toiling and travailing; early at

his duty, sparing at his meals, patient of fatigue—he lolls in no fine chariot, befools himself with no fine women—no libertine, no free-thinker no gamester—I'd game him with the devil to him."

Of Edward Sir William says in Act I, Sc. 1: "You have been so gentle to him he is run into all manner of vice and riot; no bounds can hold him; no shame can stop him; no laws nor customs can restrain him. In the "*Choleric Man*" Andrew says much the same of Charles, Act I, Sc. 1: "the scale on which you've finished him is wide enough to take in vice and folly at full size; his principles won't cramp their growth."

Again Sir William remarks to his brother about Edward, in the same scene as above, and also later on in Act II, Sc. 1, "he throws away money like dirt; his infamy is notorious,—and all this gentleman's education is come to drinking, whoring and debauching". Andrew accuses Edward, Act I, Sc. 1, of "living in a round of pleasures, in the front of the fashion, squandering and revelling;—at school he was grounded in impudence, the University confirm'd him in ignorance, and the grand tour stock'd him with infidelity and bad pictures—such has been his education." Lolpoop is not happy in his fine clothes: "Give me my awd clothes again: would I wer a whome in my frock, dressing of my geldings." Act II, Sc. 2, Jack expresses himself similarly in the "*Choleric Man*".

..... "Every man's best in his own coat and character: Plain Jack and the country would have suited me better—I begin to be tired of my plumes."

Tim in Act IV, Sc. 1, of "*The Squire*" contrasts himself with his brother: "Shall my younger brother keep his coach and equipage and shine like a spruce prig and I be your baily in the country? and Jack does the same in the "*Choleric Man*" Act I, Sc. 1. What a flaming house you live in—Who'd think you and I were whelps of the same breed? You are as my lady's lap-dog; I am rough as a water spaniel." He envies Charles his lot: "Oh you've a are lot Charles a happy rogue." Tim expresses himself similarly. "My uncle adopted him ..... would it had been my lot." Tim, on coming to London, had "the scurvy phiz

of a mere country put" Act II, Sc. 2. In Act I, Sc. 1, of the "*Choleric Man*". Friedrich announces Jack as a country-like fellow—I never saw a more suspicious person. The dissertation of Manlove on the advantages of Laetitia as a wife Act I, Sc. 1, of the "*Choleric Man*" can be compared to the praise of the good qualities of Isabella. Her fortune is considerable Manlove says of Laetitia, Sir William knows that Isabella has "full 20,000 £ left her". Charles remarks that "equal alliances are sure to be best" and his uncle says "this would be of all most equal". Sir Edward thinks "Isabella a suitable match for his nephew—but for a wife to differ from her husband in religion!"

Act II, Sc. 5, of the "*Choleric Man*" Laetitia holds a monologue finishing with the remark: "It may well be said of some fathers that they drive a Smithfield bargain for their daughters when with butcher-like insensibility they shew 'em out for sale like cattle in a market." In "*The Squire*" Act IV, Sc. 1 the young men tell the girls: "Your uncle has sold you for 5000 £—you had better trust a couple of honest gentlemen than an old man who makes his market of you, for I can tell you, you, though his own daughter, are to be sold too."

Manlove in Act II, Sc. 3, says: "Take your own course I have no right to advise, I am a poor authority in affairs of love." Sir Edward expresses somewhat the same sentiments Act III, Sc. 1, of "*The Squire*": "But if you be valiant enough to venture (which I must confess I never was) I'll leave it to your own choice." Laetitia wishes "to meet Mr. Manlove naturally and without form", Act II, Sc. 2. Belfond tells Isabella Act IV, Sc. 1, that "I could wish all forms were laid aside betwixt us".

There is a great likeness between the conversations held by Termagant and her brother, Act IV., Sc. 1 of "*The Squire*", and Lucy and her brother in Act II, Sc. 5 of the "*Choleric Man*".

Term.: "We have dogged Belfond, till we saw him enter the house of this scrivener with his friend Truman, both in disguise: which with what we have heard..... convinces me that 'tis he is to marry the rich niece. Bro.:... "It should seem to be the elder son and not our enemy who is designed for her." Term. "If



so the villain would not at full day go thither." Bro.: "But it is in disguise." Term.: "With that I suppose the son pretends to be a puritan too or she would not have him; it must be he. And if you will do as I direct you, I warrant I'll break off his match: and by that work an exquisite piece of revenge." Bro.: "I am wholly at your dispose."

Lucy: "As sure as can be there's something in the wind about this Manlove; I suspect the letter to be a fetch and as for this painter, I am mistaken if he is not somehow or other in that secret."

.....Dib.: "I suspect something's in the wind between your madam and Mr. Charles." Lucy.: "Why so?" Dib.: "Because I saw him turn into her room just now in an undress; he passed me on the stairs and whispered me in the ear not to open my lips concerning his being here to a single soul, for my life; therefore make no mischief".....Laet. "Your humble servant Miss Laetitia Fairfax, your painter then—as I suspected, turns out a lover in disguise, and you it seems have your intrigues as well as other folks. Who would be nice about character in these times?".....

The introduction interview between Squire Belfond and Mrs. Termagant in Act IV, Sc. 1 of "*The Squire*" must certainly have served as model for the interview between Jack Nightshade and Lucy in Act III, Sc. 2 of "*The Cholerick Man*".

Belfond excuses himself to Mrs. Termagant: "I beg your pardon, I am somewhat boosy, I have been drinking bumpers and facers till I am almost clear." Jack makes his apologies to Lucy for his being under the influence of drink: "If you should think I am rather elevated and in the air, I won't deny it; Champagne, you know, is a searching liquor, and my scull is none of the deepest." Jack tells Dibble to "make the lady acquainted with some of my good qualities. Be pleased to tell the lady likewise what a brave estate I have got". Lucy replies: "The good qualities of Mr. Manlove are in every body's mouth.....Oh never name estate when Mr. Manlove is in the case".....Tim boasts to Mrs. Termagant: "I assure you I am a person....you shall find I am no country put, no country prigster....I am rhinocercal....I have 3000 £ a year and 20,000 £ of wood which I can turn

into cole and ready." Mrs. Termagant says: "Mr. Cheatly has told me of your family and character. To your name I am no stranger, nor to your estate." Jack introduces himself to Lucy, after declaring he is "monstrously in love", as "behold the fondest of your slaves", and goes on to say that "if you suppose that I am so blind as to overlook your beauties or my own perfections you are not the person I take you for." Tim addresses Mrs. Termagant as "I am ambitious of kissing your hand and your lip too—there's not a person in the world, madam has a greater honour for your person"....."she's a rare lady, ten times handsomer than my blown". Andrew, on discovering Jack's misdeeds, threatens: (Act V, Sc. 3) "I'll disinherit him to the devil, I could find it in my heart to die to-morrow for the pleasure of cutting him off with a shilling," but gets told "the law has made provision for that: Jack must inherit your estate, die when you will".

Sir William expresses the same sentiments in "*The Squire*" Act V, Sc. 1: "I look upon this rascal as an excrement, a wen or gangrebed limb lopped off." Sir Edward replies: "consider...if you do not reconcile yourself....you lop off the paternal estates, which is all entailed for ever upon your family"....

Belfond says of Isabella Act II, Sc. 1: "There's a fire in those eyes that strikes like lightning, the air of their faces shows plainly that they have wit. Charles declares (Act III, Sc. 3) that Laetitia "has wit enough to blind our eyes and beauty enough to blind our understandings".

Numerous other parallel passages and sentiments might be quoted, but the examples cited will prove sufficiently that there is without doubt an affinity between the plays of Shadwell and Cumberland.

Having discussed the relationship between the "*Adelphoe*", "*Squire of Atsatia*" and "*The Cholerick Man*", a few words must be said about the other plays, or rather about *some* of the other plays which have been written on the model of Terence's "*Adelphoe*".

A play of Beaumont and Fletcher's: "*The Scornful Lady*" (1616) is considered by some authorities to be derived, in part at least, from the "*Adelphoe*", but the proofs are not very convincing.

"The general basis of its action is—the "*Adelphi*" of Terence, perhaps the incident of the usurer Morecraft being converted to prodigality was taken from it."<sup>1)</sup>

Koeppel speaks of the play as being: "wiederholt mit dem "*Adelphi*" von Terenz in Verbindung gebracht, doch hat es mit dem Gesamtplan der lateinischen Komödie nur die zentrale Stellung der Brüder gemein. Von den Nebenumständen ist mit grösserem Recht die plötzliche Sinnesänderung Morecraft's, der von einem Geizhals zu einem Verschwender wird, mit der Umwandlung von Demea verglichen worden."<sup>2)</sup>

Rapp says:

„Es, (*"The Scornful Lady"*) ist nach Terenz's "*Adelphi*" im Jonsonschen Stil gearbeitet."<sup>3)</sup>

Koeppel says:

„Die Nachahmung ist aber eine sehr oberflächliche, unerfreuliche."<sup>4)</sup>

Personally I am of the same opinion as Professor Koeppel, if this play can in reality be considered to be an imitation of the "*Adelphoe*"; the comparisons are very far-fetched and the resemblances between the two plays so slight that it is scarcely permissible to say more than that some one or two incidents may have been adopted from the "*Adelphoe*", but certainly not the whole play.

For my part, I see a greater similarity between the "*Adelphoe*" and Massinger's and Fletcher's "*The Elder Brother*." 1637.<sup>5, 6)</sup> In this

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<sup>1)</sup> Ward's History of English dramatic Literature, II, p. 368.

<sup>2)</sup> Koeppel: Quellenstudien der Dramen von Ben Jonson, Marston und Beaumont und Fletcher, p. 52.

<sup>3)</sup> Studien über das englische Theater, 1862, p. 65.

<sup>4)</sup> Koeppel: l. c. See also Dyce: Works of Beaumont and Fletcher, 1842.

<sup>5)</sup> Koeppel: Quellenstudien zu den Dramen von Ben Jonson, Beaumont und Fletcher, p. 120. See also Dyce, X, p. 199: The source of this play has not been satisfactorily proved as yet; Koeppel suggests, as pis aller, Boccaccio's Cimone-Story (Dec. VII) as being a possible, though rather insufficient source.

<sup>6)</sup> In Ward's History of English dramatic Literature, II, p. 736. There is a remark as to a resemblance between this play and Calderon's "*De una causa dos efectos*".



play we find two pairs of brothers with pronounced contrasts of character. Of the elderly couple the one brother is a landowner, and a J. P., and a fairly good-natured man, who despises the learning of his elder son considers him unfit to inherit his estate, and favours the younger son, who is an affected nincompoop, but is interested in the estate. The other elderly brother is a testy choleric man, rich, and with a great respect for his studious nephew. He despises his courtier-nephew. He considers his brother to be irritable and not himself. This gentleman (Miramont) promises to make his studious nephew his heir if his brother Brisac succeeds in getting the entail cut, so as to make the other son, Eustace, the heir instead of Charles, as he has arranged a marriage for him with Angellina, the daughter of Lewis, a rather money-grubbing person. Charles, on seeing the lady, completely changes his character from a bookworm to that of a valiant lover and cuts Eustace out. Later on Eustace comes to his brother's help, when Angellina is forcibly carried off, and they get back the lady, who is now permitted to take Charles as her husband. Miramont now promises, on seeing that Eustace has reformed, to make him his heir.

In the "*Elder Brother*" we have therefore the two sets of brothers with dissimilar characters, an abduction, an accusation of seduction; the two younger brothers are in connection with the same lady; the father and the uncle, respectively, like one young man and detest the other one. The factotum, Andrew, gets drunk during the preparations for a banquet, plays tricks on his old master, and gets rewarded for his services by his farm being enlarged. There are discussions as to the bringing up of the two young men, there is a complete change of character (in Charles), the bride is taken to the uncle's house, directions are given for the preparation of the banquet, besides a number of minor details which we may trace to the "*Adelphoe*".

Cumberland has made no use of this play, apparently, even if he were acquainted with it. There are some passages in it to which parallel passages in "*The Squire of Alsatia*", may be compared.

At the end of the last decennium of the Quattrocento Pompio Leto, the lover of classical antiquity, caused some of the plays of Plautus and Terence to be played in the court of the Bishop's palace in Rome. The interest for these plays was thus revived and many of them were taken as models by the dramatic writers of the Cinquecento. It does not however appear that the "*Adelphoe*" was translated, adapted or imitated by any one of these authors, except Lorenzino di Medici, in his comedy of "*Aridosio*" (1536), which was founded chiefly on the plays of Plautus: the "*Aulularia*" and "*Mostellaria*"—"per motivi e particolari "*La Mostellaria*" di Plauto e gli "*Adelphi*" di Terenzio—da questa ultima commedia l'idea di due fratelli allevati in un medesimo tempo e dai medesimi genitori, ma di carattere al tutto opposto: Aridosio e Marcantonio." <sup>1)</sup>

Aridosio (più arido che la pomice) is a miser, cowardly and a liar, Marcantonio is generous, amiable and sincere, full of kindness towards Erminio, Aridosio's son, whom he has adopted, condoning his youthful excesses due to passion and only opposing his love-affair with Fiammetta. Tiberio, Erminio's brother, is in love with a slave belonging to Ruffo, and promising the latter money obtains the girl. Luciodo, the servant is a mixtum compositum of Syrus in the "*Adelphoe*", and Strobilo of the "*Aulularia*", and Traniono in the "*Mostellaria*", who helps the young men in their intrigues, keeping the old father out of the way, by divers stratagems, when Tiberio is shut up in the house with his Livia.

The "*Aridosio*" was imitated by il Lasca in his comedy of "*La Spiritata*" (1561), but he does not seem to have used much of the material that Lorenzino di Medici had taken from Terence.

Pierre Larivey, a French dramatist of the xvi century, published in 1579 his "*Six premières Comédies facétieuses*", the third of these being "*Les Esprits*", which (as was his usual custom) he had translated more or less literally from the Italian, his source being the "*Aridosio*", mentioned above.

In the notes to one edition of "*Les Esprits*"<sup>2)</sup> it is stated that

<sup>1)</sup> Storia letteraria scritta da una società di professori, VI, p. 282.

<sup>2)</sup> Fournier: Le théâtre français au XVI<sup>e</sup> et XVII<sup>e</sup> siècle. 1871.

sa piece n'est guère qu'un arrangement en français de "*L'Aridosio*"; another author goes so far as to say that it was simply a translation of the Italian comedy, with the exception of two characters. It is generally assumed that Larivey had recourse not only to the "*Aridosio*", but also to the Greek originals, and to the "*Andria*" of Terence. In the prefatory note to "*Les Esprits*" it is distinctly stated that the characters of the two old men are taken from the "*Andria*", and the plays of the "*Aulularia*" and "*Mostellaria*" are also mentioned as having been laid under contribution, but no reference is made in this preface to the "*Adelphoe*". It was unfortunately impossible for me to obtain the "*Aridosio*" in order to compare it with "*Les Esprits*", but on reading this latter play through, superficially only, I was struck with the many resemblances to the "*Adelphoe*". A glance suffices to show that much of the play has been taken from the "*Adelphoe*"; whether directly, or indirectly, through the medium of the "*Aridosio*", I could not control, but as this play seems to have been only one of various sources for di Medici's comedy it does not seem to me improbable that Larivey may have taken some of his material directly from the "*Adelphoe*". As a priest and canon of the royal college at Troyes he was of course well versed in Latin.

In "*Les Esprits*" there are two pairs of brothers of dissimilar character, there is a father who has two sons, one of whom has been adopted by his indulgent uncle, and treated kindly and liberally by him, and allowed great liberty; the other young man has been made to lead a wearisome country life by his father, who is very strict and allows the youth neither money nor liberty. This young man, Urbain, breaks open the door of Ruffin's house to obtain a girl he has been fascinated by and carries her off. His brother has seduced a young nun, who is in child-bed at the commencement of the play. The man-servant plays the same rôle as Syrus and helps his young masters in their intrigues, keeping watch whilst they amuse themselves. The uncle Hilaire reprimands his nephew Fortuné for his irregular conduct, he is contrite and informs his uncle of the adventures of his other nephew, his brother Urbain.



A conversation held between Hilaire and Elizabeth is certainly an adaption from the "*Adelphoe*"; as is the complaint of the father as to the evil influence of Fortuné on Urbain. A closer comparison of the "*Adelphoe*" and "*Les Esprits*" would doubtless bring to light many more points of resemblance, but those given here will suffice to show that there can be no dispute as to Larivey's play been derived in part from the "*Adelphoe*".

In the comedies of Terence, de Medici, and Larivey the strict education of a youth is contrasted with a mild education, in Mendoza's comedy "*El marido hace mujer o el trato muda costumbre*" (1643) the educational problem has been changed to that of marital discipline, but the plot seems to be based in some measure on that of the "*Adelphoe*". In this comedy female characters are substituted for the youths of the "*Adelphoe*". Two brothers marry two sisters; the elder treats his wife humanely and kindly, whilst the other brother is a brutal character, who keeps his wife in confinement and under strict supervision; the result is that the one man gains his wife's love, and is able to triumph over his brother who only succeeds in obtaining an unfaithful wife. According to Wolff<sup>1)</sup> Lope de Vega had already treated this theme in "*El mayor imposible*" and was imitated by Moreto in "*Ne puede ser*". Neither of these plays would however seem to have any connection with the "*Adelphoe*".

Molière may have made use of them in his comedy "*L'Ecole des maris*", which is the next imitation (or rather adaption) of the Terentian comedy in point of date (1661).<sup>2)</sup> He was certainly acquainted with Mendoza's play and probably with those of the Italian and French imitators of Terence as well; it was evidently from Mendoza's comedy that he derived the idea of the chnage of the youthful characters.

Molière had studied Terence's play with particular eagerness in his school-days and had thoroughly mastered the contents of these comedies, which were also frequently played by the scholars of the Collège de Clermont, the school which Molière attended,

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<sup>1)</sup> Wolff: Molière. Der Dichter und seine Werke, p. 235.

<sup>2)</sup> See also Lanson: Histoire de la littérature française.

“they were taught to study these plays with diligence and reverence”.<sup>1)</sup>

We therefore cannot wonder at his having had recourse to the “*Adelphoe*” for the foundation of the plot for his “*Ecole des maris*”.

The plot is considerably altered from that of the “*Adelphoe*”. Molière has combined the problems of education of youth and of marital discipline. Demea and Micio are represented by Sganarelle and Ariste; the second pair of brothers is changed to a pair of orphan sisters: Isabelle and Léonor, the wards respectively of Sganarelle and Ariste, who are to marry their wards themselves or otherwise to dispose of them. Ariste allows Léonor as much liberty and pleasure as possible, with the result that in the end she prefers her guardian to all the other suitors who surround her. Sganarelle treats Isabelle with so much harshness and strictness, forcing her to lead a miserable and deadlly dull life with her cantankerous and avaricious guardian, who is determined to marry her, that she rebels and listens to the suit of Valère, who is in love with her, but has not been able to approach her. She hits upon the expedient of making Sganarelle the innocent postillon d’amour between herself and Valentine, and finally the old man himself arranges an interview between the two, at which he is present and, taking all the protestations of affection made by Isabelle to be addressed to himself, is completely duped. As he now wishes to hurry on his marriage with his ward, she sees herself obliged to adopt a ruse to get away from Sganarelle and to enable her to go to Valère’s house. She declares that Valère had formerly been the lover of Léonor and that she was in Isabelle’s room in order to speak with him from her window. She pretends to feel compromised and persuades Sganarelle to desire her to turn Léonor out. She tells Sganarelle to hide himself and she leaves the house instead of Léonor, whom the old man, who has spied on her, imagines he sees going to Valère’s house. Overjoyed at the opportunity of proving that his brother’s theory of the bring-

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<sup>1)</sup> Ibid., p. 70.

ing-up of girls is false, he first fetches a commissionaire and a notary to draw up a marriage-contract between Valère and the lady who is with him, to save her honour, hereby thinking to be revenged on his brother for his contempt of himself. He then goes to find Ariste, to whom he tells a confused story and brings him to Valère's house to be witness of the infamy of his ward. Ariste is quite confused, as he believes Léonor to be at a ball, but goes with Sganarelle.

He is still more mystified when he hears Valère speak of Isabelle and Sganarelle of Léonor, but the latter manages to overrule his objections and even gets him to sign the contract in which the lady's name is left out, to be filled in afterwards. Sganarelle then tells Ariste *his* version of the story, when Léonor appears on her way home from the ball. Ariste reproaches her gently for he supposed fraud and Léonor is angry at the trick played upon her, declares her ignorance of the affair, and then tells Ariste she is ready to marry him next day.

Isabelle now appears and unravels the mystery, and begs Léonor's pardon for having made use of her name under the force of circumstances, which she explains. Sganarelle gets laughed at all round and told that he is himself to blame for the punishment he has received. He declares war against all women for the future.<sup>1)</sup>

There is no resemblance whatever between any of these comedies and that of "*The Cholerick Man*". Cumberland may have been acquainted with "*L'Ecole des Maris*", there were certainly translations of this popular comedy to be had, although he could not read it in the original, but he made no use of it, a circumstance which cannot be wondered at, seeing his dislike to any pieces of French origin being produced on the British stage, a sentiment frequently enounced by him. He may perhaps have read Mendoza's comedy during or after his residence in Spain, but has taken nothing from it. Shadwell, however, seems not only to have known of the comedy of "*L'Ecole des Maris*", but also to

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<sup>1)</sup> For summary of play see also Wolff: "Molière, der Dichter und seine Werke", p. 23 u. ff.



have been acquainted with Larivey's "*Les Esprits*" and to have read them before writing "*The Squire of Alsatia*". There is nothing extraordinary about this, he was well acquainted with the French language and adapted several plays of Molière for the English stage. It is less likely that he had studied the "*Aridosio*"; though this may have been the case, there is no evidence for or against this premise.

The plots of the two comedies, "*L'Ecole des Maris*" and "*The Squire*", are as a whole, somewhat different, but there are some resemblances to be found. The case of mistaken identity is the same, one sister being supposed to be the other as one brother is supposed to be the other in "*The Squire*". The name of the chief heroine in both comedies is the same: both Isabellas are orphans and are kept under strict supervision by their guardians, both run away from their guardian's house to be under the protection of their lovers; both finally marry another man than one selected for their bridegroom, by their guardians. They both are kept so strictly that they have no opportunity of seeing their lovers, except in public places, where they go in order to speak to each other with their eyes. Both have an interview with their lovers as the result of a stratagem.

There are also several passages in "*The Squire*" which have a certain likeness to passages in Molière's comedy, for instance in Act II, Sc. 1 where Lolpoop exclaims against his fine clothes, he uses the expression: "and damned cuffs here, one cannot dip one's meat in the sauce for them"—this passage was surely inspired by the line Act I, Sc. 1 of the French comedy, when Sganarelle grumbles at the fashions of the day "*de ces manches qu'à table on voit tâter les sauces*".

There is a greater similarity between the plots of "*The Squire*" and Larivey's comedy, due in great part to this latter play, like "*The Squire*", being derived more or less directly from the Terentian comedy, whereas Molière employed the various modifications of the Latin comedy, as well as the comedy itself, as models for his comedy. There are also many tours de phrase, &c. which seem to have been adopted by Shadwell directly from

Larivey's play or from the "*Adelphoe*" through the medium of "*Les Esprits*".

The next comedy derived from the "*Adelphoe*" is "*Die Brüder*" by Herrn Romanus, played in Hamburg in 1768 (17. Juli). The original play I have not been able to obtain, but sufficient information about it is to be found in Lessing's "*Hamburger Dramaturgie*" (in which Lessing criticises the comedy very severely), to prove that Cumberland either knew nothing about this play, or found nothing in it worthy of adaption. The original German play he could not read, and an English translation does not appear to have existed. In the German comedy the two aged brothers are still to be found with their peculiarities of character, but the second pair of brothers is changed. Each old man has a son whom he brings up according to his own principles of education. Much of the interest of the play is hereby lost, for the German representative of Demea has no real ground for interfering in the bringing-up of a nephew and no logical reason for rebuking his conduct, although he does so and "is ready to leap out of his skin with rage at the disgrace and shame brought upon him by his nephew". Leander, the German Aeschinus, feels himself obliged to take part in the foolish escapades of his cousin Lycast in order to rescue his cousin from danger and public disgrace; he gets praised by his father for doing so instead of getting rebuked and told to look after his cousin, but not to mix himself up with his affairs, as would have been the logical thing to do. The forcible abduction of a psaltria has been changed into an unimportant brawl, which the well-bred Leander tries to prevent; he allows his cousin to bring the girl Citalise to his house or rather to his uncle's house, where his own virtuous lady-love is, at first without his father's knowledge, and afterwards with his consent. Lycast intends to marry Citalise, a woman of most immoral character. Lycast is himself altogether a bad character, a liar and an arrant rogue, very unfilial, more so than even the unnatural treatment of his father warrants. He gets found out and is then a most despicable object in his shame, and repentance, and his abject subjection. Lysimon (Demea) is in a terrible rage at first on

finding out the truth about Lycast, but is soon pacified, acknowledges his error and promises amendment in the future. Finally there is a general truce and amity between all persons.

It is evident that this comedy of Romanus has not been employed in any way by Cumberland for his comedy.

There is still one more play on the plan of the "*Adelphoe*", which must be referred to as being the most important of this series of comedies in relation to Cumberlands comedy—: "*The Good-natured Man*" or "*The Fathers*", by Henry Fielding, acted and published posthumously.<sup>1)</sup>

In 1770, twenty-four years after Fielding's death (he died in 1754) a comedy of Fielding came to light—"The Good-natured Man". Years before it had been shown by the author to Garrick, in mss. and had then been given to Sir C. Hanbury Williams for his opinion on it to be pronounced. This gentleman, being sent to Russia on diplomatic business, had no time to look at the play before leaving England; whether he took the manuscript with him or not is not known, but he died in Russia in 1759 and the manuscript disappeared. Fielding's family made repeated enquiries in Sir C. Williams family without result. One day in 1776 a young man brought T. Johnes Esq., M. P. for Cardigan, a tattered mss., which was shown to Garrick and the question asked whether Sir C. Williams had written a play. Garrick at once recognised Fielding's comedy—"the lost sheep is found". Mr. Johnes returned the manuscript to the Fielding family, and Garrick and Sheridan got the play performed at Drury Lane in 1778.<sup>2)</sup> The plot of the comedy is adapted from that of the "*Adelphoe*", but is much modified,<sup>3)</sup> in so far, that it has been rendered very much more complicated. There are no less than three fathers, a severe one, an indulgent one, (who gives the title to the play), and a country gentleman who is the father of several sons, one a very fine and blasé young man, another a country-

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<sup>1)</sup> Roscoe's "Life of Henry Fielding".

<sup>2)</sup> Nicol's "Literary Anecdotes".

<sup>3)</sup> See also Lindner: Fielding's Dramatic Works, p. 135 ff. u. p. 147; Ward: "History of Dramatic Literature", I, p. 306.



bumpkin. The indulgent father has a son and daughter, who at first are to be married to the daughter and son of the strict parent, who is of such an avaricious nature that the engagements are broken off when he hears of the supposed bankruptcy of the good-natured man. The latter has a brother who protests continually against the mildness of his brother towards his children, and a wife who is a cross between Demea and Mrs. Termagant.

The rather wild young town-gentleman is disliked by, and looked contemptuously upon by his worldly-wise uncle, but wins his heart in the end by his noble conduct and gets made his uncle's heir.

The plot of the "*Good-natured Man*" has evidently inspired partly by Shadwell's play and there are a number of similarities between the two plays which cannot be gone into in detail.

In the plot of the comedy itself there is little resemblance to that of "*The Cholerick Man*", but there are many expressions, passages, and incidents which strike one very forcibly as having been made use of by Cumberland.

In the "*Good-natured Man*" the well-educated son of the country-gentleman, Squire Kennel, has visited Italy during the course of his grand tour: "I did not see anything in Italy worth taking notice of but their pictures, they are magnifiquie indeed." On Sir George Boncourt offering to show a collection of pictures he says: "Here are some pictures worth your seeing. "The young gentleman retorts: I like to see pictures well enough if they are handsome.—They may do well enough for you, but I am convinced they must be sad trash to a man that has seen Italy."

He relates his adventures on his grand tour: "I should have made the tour of Europe to little purpose if I had any modesty left." When the question of his education comes up: "You sent me abroad to learn to be a fine gentleman." Sir Geoffrey says: "The Squire has just returned home from his travels.... I have been at some pains in his education, he has made what-do you call it, the tower of Europe."

When speaking of his home-bred son, he says: "Frank is at home, the dogs wouldn't spare him, he is mightily improved I can

tell you since you saw'un, he takes a five-bar gate like a young hound." "I gave you the same education as I had myself, would you have had a better education than your father?" "I'll bring him by a good cudgel, that's my reason." He gets asked: "Do you think to use me as you do brother Frank, who is but your whipper-in?" Here a distinct resemblance to certain incidents and passages in "*The Cholerick Man*" can be discerned.

This old gentleman is eager to get a wife for his son: "Do you know of ever a woman of quality, that's very handsome, with a great fortune, that wants a husband? He will be of age in half-a-year more. "This passage closely resembles Jack's letter to Dibble. When the question of the entail occurs, as in "*The Cholerick Man*": "Are you certain he can't disinherit you? That is that he is only a tenant for life? I know that my tutor and several lawyers told me that he could not keep me out of one acre". The same question is asked by Lucy in "*The Cholerick Man*." The threats are used towards the disobedient son: "They shall down to Dirty Park next week and there they shall remain... Sirrah I'll disinherit you.... A fig for your disinheriting, it is not in your power."—"I'd skin him, flea him, starve him." The unnatural father, on finding out the wickedness of his son, threatens to "disinherit him, to give his estates to a hospital and to hang himself upon the next tree". This same man says of the bringing up of his children: "I make my children's inclinations so useless to them, that they seem to have none at all, but to be entirely guided by my will. Severity is in short the whole duty of a parent."

We here see sentiments expressed which are similar to thus scene in "*The Cholerick Man*".

There is a similar misunderstanding between young Kennel and Miss Valence, as between Jack and Laetitia. The ladies both imagine that the gentlemen are referring to them themselves, whereas they are really speaking of other ladies.

The interview between Squire Kennel and Miss Boncour strongly resembles an interview between Charles Manlove and Laetitia. Alcohol has the same effect on young Kennel as on Jack, "he will be opener over a bottle".

There is the same talk of French clothes and French tailors in both plays and fine clothes are spoken of with the same contempt: "I won't leave you money enough to pay the tailor for such another fool's cover as you have on now."—"A passion for French dress and fripperies is as prevailing as the use of their frippery tongue." There is the same wish to avoid ceremony as is expressed in the "*Choleric Man*". "No ceremony with me."—"My way hath been always to discover my sentiments without great formality of introduction." There is the same patriotism, conservatism, respect for the good old days and contempt for the present time expressed in both plays (as also in the "*Adelphoe*" as far as this latter sentiment is concerned), the same feeling that times are altered.

A fraud is perpetrated on the avaricious and unnatural father, but not of the same nature as that played off on Nightshade. He too is punished for his failings.

On speaking of the entanglement of his son, the father exclaims: "my son married to a chambermaid" (vide "*Choleric Man*").

Sir George Boncour expresses the same opinion as Stapleton, who says of Andrew: Thou are a ridiculous old fellow. If I had an acquaintance with the poets I would get them to exhibit thy humours on the stage; it would be a diverting scene and no bad moral." Sir George says: "What a variety of strange events this day produced, I can't help thinking that they might furnish out a good subject for a comedy."

There is the same desire in "*The Good-natured Man*" (on the part of Sir G. Kennel) to hurry on matrimonial matters, as on the part of Stapleton in the final scene of "*The Choleric Man*" "Why should there be so many words to a bargain—let's have the wedding directly—: do you think you are coupling some of your animals in the country?"

„Do you think that a union of bodies is all that is required in a state, where there can be no happiness without union of mind?" Cp. "*The Choleric Man*." Then there's a bargain made: What need of further words?—Fye upon you Mr. Stapleton, you distress her, you are in too much in haste about these matters—



Why Dolly you and I had concluded our matter within the week—Don't believe him't was longer—Excuse me I can readily believe that hearts so fitted for each other might at once unite by mutual attraction—Then away with all delay—if marriage ever shall regain its dignity in this degenerate age, it must be the union of such hearts as these.”

The instances might be multiplied at infinitum, if space permitted.

Enough has been said to prove that there certainly is a great likeness between the plays and more than can be accounted for by their being derived from a common source and their being influenced in both cases by Shadwell's play.

The difficulty lies in the impossibility of proving that Cumberland was acquainted with the manuscript play of Fielding's; he himself was not likely to acknowledge the fact. The difficulties which occur when one attempts to explain the matter are absolutely insurmountable. I have consulted innumerable authorities, who were likely to afford any explanation of the mysterious disappearance of the treasure-trove, but have failed entirely in my researches. It is not possible to trace any connection between Sir C. Williams and Cumberland. The missing link is the young man who brought the battered manuscript to Mr. Johnes—who was he? How did he obtain possession of the mss., which to judge from its condition must have passed through various vicissitudes and have undergone some fingering?<sup>1)</sup>

Until these questions can be answered satisfactorily, it is clearly impossible to advance beyond a conjecture—which would, it is true, from the internal evidence, seem to develop into a certainty—that Cumberland either had the manuscript play in his own possession for a time, or that he was enabled by

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<sup>1)</sup> In the Apology for the Life of George Anne Bellamy I find a story about Sir C. Williams (vol. III, p. 111), that he was attacked by insanity whilst visiting in her pseudo-husband, Mr. Calcraft's, house and attacked her with a knife—and that he had a fixed idea of hatred towards her till his death. Sir C. Williams was apparently not quite normal and cannot perhaps therefore be held responsible for the disappearance of the play.

circumstances to obtain access to the Mss. with or without the consent and knowledge of the person in whose keeping the play reposed (and who was perhaps ignorant of the value of his possession or even of its existence). We must surmise that Cumberland was unscrupulous enough to make use of the material, which thus gravitated into his hands, without avowing his indebtedness to the defunct author, and without making his *trouvaille* known to the literary world until some time had elapsed after the publication of his own play. It naturally would not have suited Cumberland's ambitious and envious spirit to have a rival play on the same subject as his own comedy take the precedence of his play on the boards. It is curious coincidence that the lost play should only have turned up and under such mysterious circumstances as it did, (at a time when "*The Cholerick Man*" had been laid definitely on the shelf) after lying perdu for so many years.

These are of course only surmises and conjectures, and as such they must remain until the mystery which surrounds the disappearance and re-appearance of Fielding's play has been elucidated. For the present the veil of obscurity, which I have in vain endeavoured to penetrate, must once more descend upon the matter.

In conclusion, the deductions to be drawn from the contents of the fore-going pages may be summarized as follows:

1. That Cumberland was a well-known plagiarist and an unscrupulous one.

2. That in general his assertions must be accepted with a certain amount of reserve.

3. That in particular his assertion as to his non-acquaintance with Shadwell's "*Squire of Alsatia*" is proved to be a prevarication.

4. That the internal evidence confirms the external evidence, in respect of this declaration being a deviation from the truth.

5. That it is conclusively proved that Cumberland made use not only of the "*Adelphoe*" in writing his comedy of "*The Cholerick Man*", (a circumstance which he himself acknowledges), but

also of Shadwell's "*Squire of Alsatia*", a fact which he denies. It is also extremely probable, as demonstrated from the internal evidence, that Fielding's "*Good-natured Man*" was also put under contribution by him; but this assumption must rest as non-proven for the moment.

6. And finally that Cumberland therefore followed the examples of his illustrious Roman predecessor, of Shakespeare and other renowned dramatic writers, and employed the process of "contaminatus", but that unlike the Latin poet, who looked upon the reproach of "contaminating" as praise, and gloried in his proceeding, and openly acknowledged it, the super-sensitive Cumberland regarded the imputation of "contaminating" as contaminating his honour as a dramatic author and by not admitting his literary depredations made himself guilty, not of contaminating, but of plagiarism. He certainly never would have pronounced the words which Terence puts into the mouth of the speaker of the prologue to the comedy of "*Havton Timorumenos*":

"nam quod rumores distulerunt malivoli,  
multas contaminasse Graecas, dum facit  
paucas Latinas: factum id esse non negat,  
neque se pigere et deinde facturum autumat.  
habet bonorum exemplum, quo exemplo sibi  
licere id facere quod illi fecerunt putat."





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